

8^o Mus. Th.

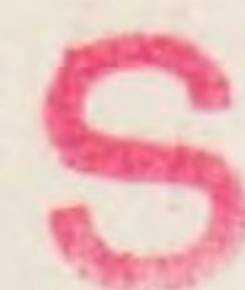
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Wohlfahrt

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Kinder - Klavierschule
oder
musikalisches A B C = und Lesebuch
für
junge Pianoforte-Spieler.

Herausgegeben

von

Heinrich Wohlfahrt.

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Fünfte Auflage.

Mit 206 Übungsstücken.

*Präparationsführer.*

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## Bemerkungen.

Unterricht ist das Mittheilen des uns Bekannten an Solche, welchen es unbekannt ist. Wer unterrichtet, theilt Kenntnisse und Fertigkeiten mit. Ein guter Lehrer unterrichtet planmäßig, d. h. er hat den Gang seines Unterrichtes (Lehrgang) gehörig überdacht und nach leitenden Grundsätzen (Regeln) entworfen. Eine solche planmäßige Verfahrensart oder Unterrichtsweise nennt man Methode. Methodisch und planmäßig sind demnach gleichbedeutende Worte.

Der Unterrichtszweck kann nicht glücklich erreicht werden ohne Aufstellung und Befolgung gewisser Regeln. Die zu einem Ganzen zusammengestellten Unterrichtsregeln nennt man Unterrichtskunde. Sie besteht aus zwei Haupttheilen, nämlich aus Unterrichtslehre und Unterrichtskunst. Lehre und Kunst ist gleichbedeutend mit Theorie und Praxis, denn jenes bezeichnet gründliche Kenntniß der genannten Regeln, dieses aber erfolgreiche Anwendung derselben.

Durch buntes Anhäufen von Baumaterialien entsteht kein Haus; gut erbauet wird ein solches nur nach einem genau gezeichneten Grundriß. So läßt sich auch kein Lehrgegenstand mit gutem Erfolge behandeln ohne zweckmäßig vorgezeichneten Lehrgang. Und doch hat mancher Musiklehrer so wenig über einen planmäßigen Unterricht nachgedacht, daß ihm auch nicht im Entferntesten einfällt, es könne außer seinem elenden Schlendrian auch noch eine andre Art des Unterrichtens geben. Von Methode hat er keine Ahnung. Sein Unterrichten ist ihm ein bloßes Handwerk, wovon er sich zu nähren sucht. Er meint, die rechte Unterrichtsweise ergebe sich schon von selbst, wenn man nur erst angefangen habe zu unterrichten. Da müßte sich ja wohl auch jedesmal der Weg nach diesem oder jenem Orte von selbst finden, sobald man nur die Füße zum Gehen in Bewegung gesetzt hätte. — Qui bene distinguit, bene docet. (Wer gut unterscheidet, lehrt gut.) Das ist ein goldnes Sprüchlein für jeden Lehrer.

Das Wort Methode ist abgeleitet von einem griechischen Worte, welches Weg heißt. Wirklich läßt sich ein Lehrgang mit nichts Besserem vergleichen, als mit einem Wege, einer Reise. Wer nicht auf Landstreicherart reiset, macht sich einen Reiseplan. Nachdem er beschlossen hat, von wo aus und wohin er reisen will, unterwirft er den zum Ziele führenden Weg einer reiflichen Ueberlegung, damit er den geradesten und sichersten einschlage und genau berechnen könne, wie viele Stationen er machen müsse. Auf diese drei Dinge, nämlich auf den Anfangspunkt, das Ziel und den Weg, kommt es auch bei Entwerfung eines zweckmäßigen Lehrplanes an. Wenn sich der Lehrer des Anfangspunktes seines Unterrichts nicht genau bewußt ist, wenn er nicht vom Elemente ausgehet, so kann sein Lehrgang unmöglich lückenlos fortschreitend und ineinandergreifend sein, er kann an das Bekannte das Unbekannte nicht Glied für Glied anreihen und zur Klarheit bringen, weshalb er auch das Ziel entweder gar nicht, oder, wenn's Glück gut ist, erst spät und nach vielem Umherirren erreichen wird. Was verkehrt angefangen wird, endet gewöhnlich auch nicht gut. — Will man nicht auf Abwege gerathen und viel Zeit verlieren, so muß man bei Anlegung eines Lehrplanes auch das Ziel genau im Auge haben. Ist der Lehrgang nicht begrenzt, so wird in's Blaue hinein gelehrt und der Lehrer weiß gar nicht, was er eigentlich will. Hat sich der Lehrer hingegen vorgesezt, bis hierher willst du deine Schüler bringen, dann hat er auf seinem Gange einen sichern Leitstern. — Noch weit sorgfältiger will der Weg überdacht sein. Ziel und Weg verhalten sich zu einander wie Zweck und Mittel. Durch unrechte Mittel kann der Zweck nicht erreicht werden; auf falschem Wege gelangt man nicht zum Ziele. Hier muß Alles zu einer lückenlosen Stufenfolge vom Leichtern zum Schwerern geordnet werden, wo eine Uebung auf die andere vorbereitet, und so das Neue sich jedesmal an das Dagewesene anschließt.

Das Gedeihen des Musikunterrichts hängt aber nicht von der Methode



allein als solcher, sondern vielmehr auch davon ab, daß dieselbe von dem Lehrer mit Geist und Leben aufgefaßt und angewendet wird. Viele meinen, nach einer guten Schule brauche man die kleinen Schüler nur Stück für Stück spielen zu lassen, ohne daß der Lehrer nöthig habe, viel dabei zu sprechen; aber Schulen und Lehrpläne sind immer nur erst Buchstaben, denen von den Lehrern noch der Geist eingehaucht werden soll. Erst durch verständige und gewissenhafte Anwendung erhält die Methode ihren rechten Werth, und die beste ist der Ausartung in Mechanismus ausgesetzt, wenn sie gewissenlos und ungeschickt gehandhabt wird. Jede Methode setzt Lehrtalent voraus; wem dies abgeht, bleibt ein Nachpfuscher, der Alles verdirbt. Das ist der Fall, wenn die Schule zum Lehrer gemacht wird, und der Lehrer nur stummer Controleur derselben ist. Solch ein schläfriger Unterricht wirkt auch einschläfernd auf den Schüler, so wie das Gähnen unwillkürlich zum Gähnen reizt.

Nur Lust und Liebe zur Sache von Seiten des Lehrers und Schülers führt zur eben so sichern als schnellen Erreichung des Ziels. Wer nicht das Interesse des kindlichen Schülers fortwährend zu nähren und zu erhöhen versteht, sich nicht herzlich mit freuen kann, wenn ihm ein kleines Musikstückchen gelungen ist, der taugt nicht zum Kinderlehrer. Hat ein Kind nur erst Lust zur Sache, so ist es nun Pflicht des Lehrers, dieselbe zu unterhalten, und Alles zu verhüten, wodurch dieselbe gestört werden kann. In diesem Punkte versehen es viele Musiklehrer. Sie machen sich dem Kinde nicht deutlich genug, behandeln es unfreundlich, verlieren leicht die Geduld, wenn nicht gleich Alles nach Wunsch gelingt, helfen ihm nicht nach, sondern rufen bloß kalt: falsch! unrein! schlecht! fis! u. s. w. Gewiß, wenn der Lehrer auf die rechte Art und Weise zu Werke geht, so wird das Kind Unterricht fordern, es wird sich darauf freuen, wird kaum die Zeit erwarten können bis zur nächsten Unterrichtsstunde. Es ist jedenfalls ein schlimmes Zeichen, wenn das Kind träge und abgespannt dasitzt, oder das Notenbuch gähmend aufschlägt, freudig aber zu. Ein gutes Zeichen hingegen ist es, wenn der kleine Schüler Bemerkungen und Einwürfe macht. Diese lasse sich der Lehrer lieb sein und weise sie ja nicht zurück, sondern gehe auf sie gern und freundlich ein. Regt sich später in dem Kinde die Phantasie, so daß es selbstthätig zu schaffen und bilden versucht, sich ein erdachtes Stückchen herausklimpert, so ertödtete der Lehrer diesen Trieb nicht, sondern leite ihn. Das kleinste eigene Produkt erfreut das Kind außerordentlich, und auch dem Lehrer muß es ja wohl Freude machen, wenn seinem kleinen Zöglinge die Schwungfedern wachsen. Die Steuerfedern werden schon auch noch kommen. Ueberhaupt soll ja der Elementarunterricht in der Musik nicht zu einem geisttödtenden Mechanismus werden. Aus diesem Grunde muß sich der Lehrer mit dem Kinde auch jedesmal erst über das vorkommende Neue in einem gemüthlichen Tone besprechen, ehe er

zur Einübung schreitet. Durch diese Abwechslung von Besprechung und Einübung wird zugleich das Interesse am Unterrichte ungemein befördert.

Um baldige Virtuosität der Kinder zu erzwingen, läßt man sie halbe Tage lang am Instrumente sitzen, und muthet ihnen wohl gar zu, große vollständige Klavierschulen durchzuarbeiten. Solch ein unverzeihlicher und unnatürlicher Barbarismus ist das beste Mittel, die Lust bei dem jungen Anfänger gänzlich zu verschrecken und die größte Abneigung in ihm zu erwecken. Hat das Kind keine Lust mehr, so sei die Section beendet. Den Anfangsunterricht sollte sich der Lehrer durchaus nicht nach Stunden honoriren lassen, weil ein so langes Stillsitzen für Kinder ein Verzwang ist, der gleich von vorn herein abstumpft und selbst bei der freundlichsten Behandlung leicht Ekel erregt. Täglich ein Viertelstündchen Unterricht ist weit besser, als wöchentlich zwei volle Stunden. Nur nach und nach darf man von den Viertelstunden zu halben, und von den halben zu ganzen Stunden übergehen. Eine Ausnahme davon ist zu machen, wenn zwei oder drei Kinder gleichzeitig unterrichtet werden; da giebt's einen Wettseifer, wobei ein Stündchen unvermerkt entflohen ist.

Um den Anfänger nicht abzuschrecken, muß man vermeiden, mit ihm von großen Schwierigkeiten zu sprechen, die er einige Jahre zu überwinden habe. Auch begreift er ja jetzt diese Schwierigkeiten gar nicht; wenn er sie begreift, dann hat er sie zum großen Theil schon überwunden. Leicht vorstellen und leicht machen muß es ihm der Lehrer. Als freundlicher Führer soll er mit ihm auf sanften Windungen nach der Kunsthöhe wandern. Erstürmen, d. h. von den steilsten Seiten erklettern, läßt sich diese Höhe ohnehin nicht. Mag es auch einige junge Wagehälse geben, die auf einem weniger sanften Pfade zur Höhe hinauf eilen, so sind das nur immer seltene Ausnahmen; die Mehrsten würden auf halbem Wege erschöpft niedersinken und das noch ferne Ziel nie erreichen.

Vor allen Dingen muß also der Lehrer den Willen seiner Schüler zu gewinnen suchen, denn allenthalben ist das Lernen das Leichtere, das Lernenwollen das Schwerere. Der Unterricht eines freundlichen Lehrers gleicht dem Märchen des Arabers, womit er die Ermatteten durch die Wüste geleitet, oder der Leier des Amphion, womit dieser die Steine bewog, sich der Ordnung des Baues zu bequemen. Die Musik ist ja an und für sich selbst das natürlichste Erheiterungsmittel, welches sogar auf die Thierwelt wirkt. Verursacht das Erlernen derselben der Kinderwelt Verdruß, so liegt die Schuld einzig und allein an dem Lehrer. Eigentliches Spiel kann und soll der Unterricht nicht sein. Spiel ist Beschäftigung, welche bloß Unterhaltung zum Zwecke hat. Der Unterricht bei Kindern soll nur die Form der Unterhaltung haben. Die Anstrengung wird dem Kinde dadurch nicht etwa abgenommen, wohl aber versüßt. Das Kind strengt sich bei einem solchen Unterrichte weit mehr an, und zwar aus



eigenem Antriebe, als wenn es von einem mürrischen Lehrer überladen und getrieben wird. Ein überladenes Pferd wird stöckisch und verweigert das Ziehen; ein überladenes Kameel steht schlechterdings nicht auf, bekanntlich wird es aber durch einen heitern Gesang seines Führers zum Tragen großer Lasten und Beschwerden aufgemuntert.

Der Unterricht soll gründlich sein. Das ist leicht falsch zu verstehen, weil das Wort gründlich ein relativer Begriff ist, also verschiedene Deutung zuläßt. Ist von ältern und geübtern Lehrlingen die Rede, so ist unter Gründlichkeit des Unterrichts mehr eine systematische Vollständigkeit oder Lückenlosigkeit zu verstehen. Wo man Anfänger vor sich hat, kann gründlich unterrichten bloß so viel heißen, als einen guten Grund legen. Gründlicher Elementarunterricht ist auch ein wohlgeordnetes Ganze, wo kein nothwendiges Glied übersprungen wird, doch bleiben in ihm gewisse Lücken zu späterer Ausfüllung. Ähnlich macht es auch unsere Aller Lehrerin, Mutter Natur. Sie lehrt uns laufen, denken, sprechen u. s. w., läßt aber anfangs in allen Erkenntnissen absichtlich Lücken. Zu ihrer Zeit füllt sie dann aus, hilft nach, so wie es die Kraft verstatet, oder das Bedürfniß mit sich bringt. Sie geht ihren freien Gang, doch stets mit Weisheit geregelt. Aus diesem Grunde nennt man einen gründlichen Elementarunterricht auch einen naturgemäßen.

Ein gründlicher Elementarlehrer beobachtet Folgendes. Seinem Unterrichte liegt ein reiflich erwogener Lehrplan zum Grunde. Er fängt mit dem an, was die geringste Anzahl von Kenntnissen voraussetzt, denn das ist stets das Leichtere; fordert nichts, was noch über die Kräfte des Lehrlings hinausgeht, ihn unverhältnißmäßig anstrengen, und um Lust und Muth bringen würde; schreitet nicht

eher von Einem zum Andern fort, als bis er ganz gewiß ist, daß jenes vollkommen aufgefaßt und dem Kinde klar geworden sei; muthet der Kraft nicht eher eine neue Thätigkeit zu, als er sicher sein kann, daß die vorhergehende vollkommen geübt und zur Fertigkeit erhöht sei. Er lehrt und fordert wenig auf einmal, aber mit dem Wenigen nimmt er es sehr genau, um so wenig als möglich für's künftige Vergessen zu lehren. Diese Gründlichkeit setzt aber einen Lehrer voraus, der Geduld genug besitzt, eine Sache hundertmal zu sagen, und dieselbe Uebung sehr oft zu erneuern.

Der Gründlichkeit gegenüber steht die Oberflächlichkeit. Wer jungen Leuten gestattet, etwas nur oben hin zu lernen, verwöhnet sie für's ganze Leben. Nie wird der jemals gut Klavier spielen lernen, dessen erster Lehrer es mit dem Richtiggreifen, mit dem Richtiggählen, mit dem Takte, mit der Fingersetzung u. s. w. nicht genau nahm, sondern nur immer forteilte, und vielleicht dabei statt der Elemente musikalische Weisheit zu Markte trug. Gründlichkeit verlangt ein gewisses Maaßhalten, ein Gehen mit Weile. Es hat den Anschein, als gehe dadurch viel Zeit verloren; sie wird aber später doppelt und mehrfach gewonnen. Nur muß der Lehrer sich hüten, Gründlichkeit mit schwerfälliger Weitschweifigkeit zu verwechseln. Bei genannter Dekonomie des Unterrichts läßt sich Musik in weit kürzerer Zeit, als gewöhnlich geschieht, lehren und lernen, weil sich so die Kraft des Lehrers und Schülers mehr konzentriert. Verschwendung der Zeit kann nur den drei Hauptgebrechen des Musikunterrichts zum Vorwurfe gemacht werden, nämlich der Oberflächlichkeit, Weitschweifigkeit und der Ueberfüllung mit Stoff. An Dauerhaftigkeit des Gelernten ist da nicht zu denken. Wo aber diese fehlt, da ist Zeit, Mühe und Geld verloren.

## Vorwort zur zehnten Auflage.

Das Princip des Lehrgangs ist bei vorliegender Umarbeitung unberührt geblieben, weil meine Ansichten über Klavierunterricht noch dieselben sind, wie die, welche ich in vorstehenden Bemerkungen zu den zeitherigen Auflagen ausgesprochen habe. Die Abänderungen habe ich zuvor praktisch geprüft; der Hauptsache nach bestehen sie im Folgenden:

Noten- und Tastenkenntniß wird auf eine weit leichtere Art beigebracht. Bekanntlich werden die Noten erst durch ihre Anwendung beim Spielen fest gelernt; aus diesem Grunde sind hier immer nur so viel Noten zum Lernen aufgegeben, als zu den nächsten Uebungsstücken nöthig sind. Zuerst werden nur acht

Noten nebst den ihnen entsprechenden Tasten gelernt, was durch die Klaviatur-Figur mit den darunter befindlichen Noten sehr leicht gemacht wird. Durch beides wird zugleich ein Begriff von Octave und Tonleiter vermittelt. Diese acht Tasten sind in den ersten 27 Uebungsstückchen gleichsam die ganze Klaviatur, und man kann zum Scherz die übrigen Tasten rechts und links während des Spielens verdecken. Ferner wird der Schüler gleich an geschwänzte Noten und eher an zwei Systeme und Noten- und Pausenwerth gewöhnt.

Nachdem die Versetzungszeichen und doppelte Bezeichnung der Obertasten besser veranschaulicht worden sind, wird der Unterschied von Dur und Moll ge-



zeigt und eingeübt, durchgängig im Umfang von fünf Tönen, nämlich vom Grundton bis zur Quinte, wo dieser Unterschied recht augenfällig durch die große und kleine Terz hervortritt. Die Versetzungszeichen stehen unmittelbar vor den Noten, weil sie sich so fester einprägen, und vorgezeichnet erst später vorkommen können.

Vor dem Spielen mit fortrückenden Händen fehlten die Vorübungen, welche hier eingeschaltet worden sind. Ähnliche Lücken werden die Klavierlehrer bemerkt haben bei dem Uebergange von C-dur zu den andern Tonarten; auch diese sind hier nun beseitigt worden.

Im Anhang befinden sich kleine Uebungen mit gefesselten Fingern. Solche Uebungen sind geeignet, die Finger zu kräftigen, an richtige Haltung und guten Anschlag zu gewöhnen, und ihnen Geläufigkeit und Unabhängigkeit zu verschaffen. Alle Finger werden in schulgerechter Haltung fest auf die Tasten c, d, e, f, g gesetzt, ohne sie eigentlich anzuschlagen. Auf den mit ganzen Noten

bezeichneten Tasten bleiben die Finger ruhig liegen, während diejenigen Finger, welche Achtelnoten haben, so kräftig als möglich anschlagen, zuerst langsam, nach und nach aber immer schneller. Dabei zeigt sich gewöhnlich der vierte und fünfte Finger am unbeholfensten, aber eben deshalb müssen sie recht fleißig geübt werden. Jede Uebung wird bis zur Ermüdung der Finger fortgesetzt, und ist abwechselnd mit beiden Händen vorzunehmen. Gewöhnlich werden dergleichen Fingerbewegungen von den Kindern als Kunststückchen angesehen, und auch ohne Klaviatur auf Tischen, Bänken u. s. w. nachgemacht.

Es versteht sich von selbst, daß diese Fingerübungen so bald als möglich vorzunehmen, und zwischen die andern Uebungen einzuschalten sind. Geht der Lehrer auch einstweilen weiter, bevor deren Schwierigkeiten überwunden sind, so muß er doch immer wieder zu denselben zurückkehren. Das Dagewesene kann der Schüler jedesmal am Anfange oder beim Schluß der Unterrichtsstunde wiederholen.

Der Verfasser.



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Die sieben Namen der Noten und Untertasten.

c. d. e. f. g. a. h.

In dieser Ordnung wiederholen sie sich aufwärts, und in umgekehrter Ordnung abwärts. Die Entfernung von c bis c beträgt acht Töne, weshalb man sie eine Octave nennt, von dem lateinischen Worte octo, welches acht heißt. Solche Octaven sind auch die Entfernungen von d bis d, e bis e und so fort. Nachstehende Figur zeigt die verschiedenen Octaven der Klaviatur. Die darunter befindlichen Noten der mittelften C-Octave müssen gut gelernt werden. Ihre Reihenfolge nennt man die C-Tonleiter.



1. Linke Hand.

2. Rechte Hand.



3. L. H.

4. R. H.







5. R. H. 4 3 2 1

6. L. H. 1 2 3 4

7. L. H. 4 3 3 1 2 4 3 3 4 2 3 1 2 3 4

8. R. H. 1 3 2 4 3 1 2 2 1 3 2 4 3 2 1

9. R. H. 4 2 3 1 2 3 4 4 4 2 3 1 2 3 4

10. L. H. 1 3 2 4 3 2 1 1 1 3 2 4 3 2 1

11. R. H. 1 2 3 4 1 4 3 1 3 4 1 4 1 2 3

12. L. H. 4 1 4 3 1 3 4 4 3 2 1 4 1 2 4 2 1 4 1 4 3 2 1 4 1 2 4 3 1

13. R. H. 3 2 4 3 2 3 1 2 3 2 4 3 2 3 1

14. L. H. 3 1 2 3 2 4 3 2 3 1 2 3 2 4

15. Rechte Hand. 1 2 3 4 4 3 2 1

Linke Hand. 4 3 2 1 1 2 3 4 4 3 2 1 4 3 2 1 4 2 3

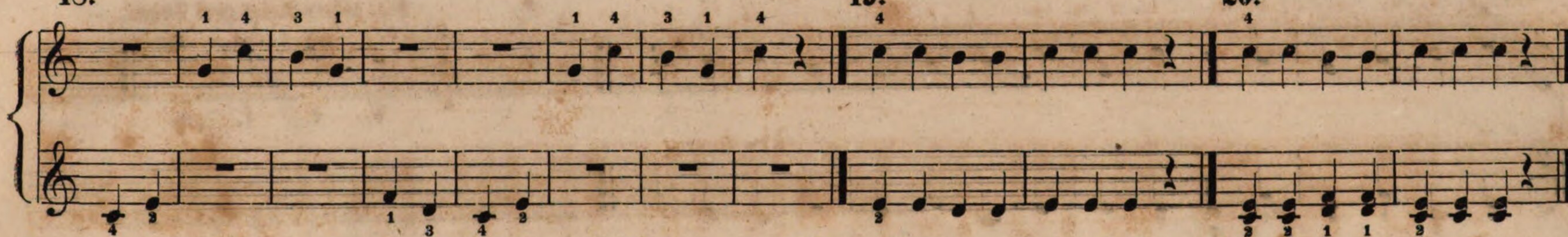
16. 1 2 3 4 3 4



17.



18.

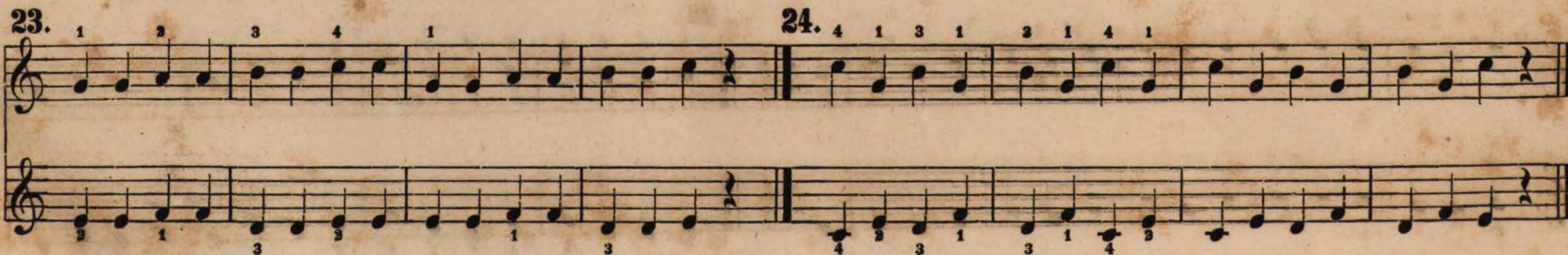


19.

20.



22.



24.



25. 1 4 2 4 1 4 2 4 1 4 2 3 4 3 4 26. 4 3 4 2 1 3 4 1

27. 4

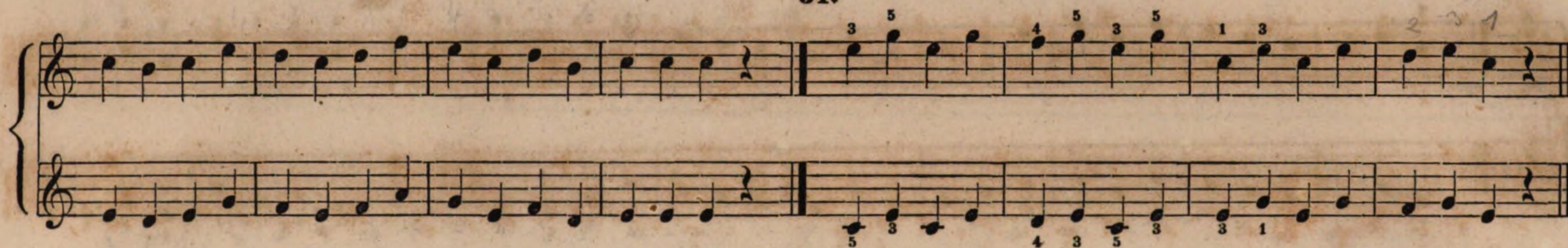
Vier höhere Noten zum Lernen.  
d. e. f. g.

28. 5 4 3 3 2 1 2 3 2 1 5 29. 2 1 2 3

30. 4 5 2 1 2 4 3 2 3 5 4



31.

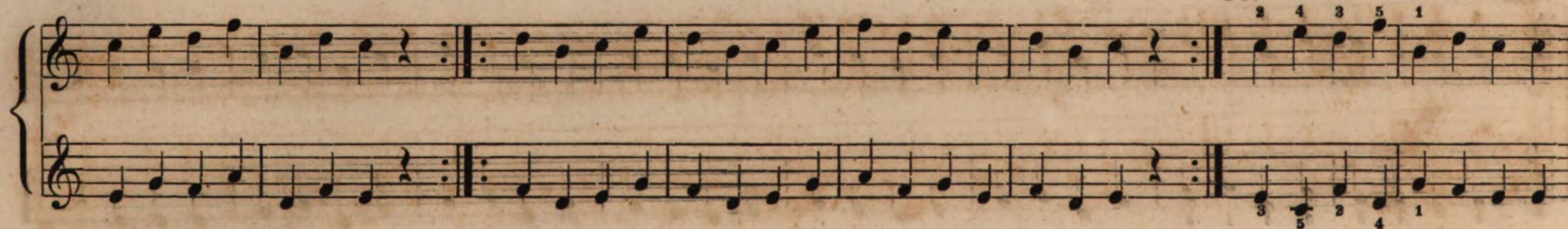




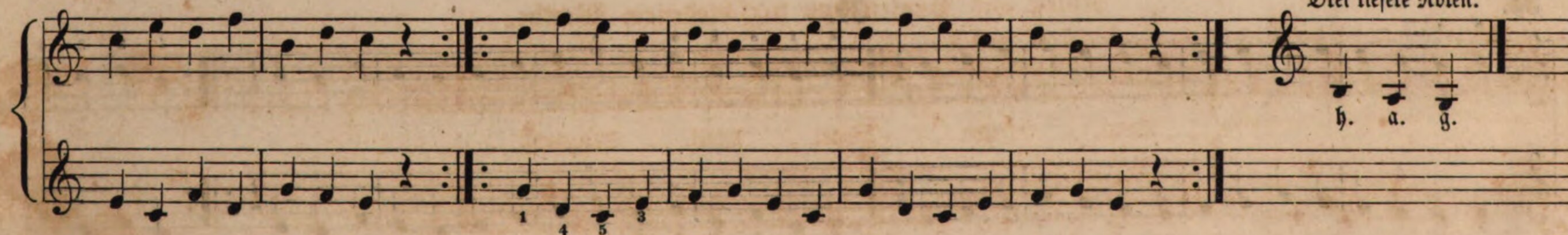
36.



37.



Drei tiefere Noten.



38.





39.

3 5 3 5 4 3 1 2 3 4 3 1 3 5 4

## Noten und Pausen von verschiedenem Werthe.

Ganze. Halbe. Viertel. Achtel. Sechzehntel.

Diagram illustrating musical notation for different note values: Ganze (whole), Halbe (half), Viertel (quarter), Achtel (eighth), and Sechzehntel (sixteenth).



*gilt* *p*

Zähle: 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. 1. 2. Zähle: 1. 2. 1. 2. u. f. w.

*gilt* *p*

Zähle: 1. 2. 3. 4. u. f. w.

*gilt* *p*

Zähle: 1. 2. 3. 4. u. f. w.

*gilt* *p*

Zähle: 1. 2. 1. 2. u. f. w.



gilt

Zähle: 1. 2. 3. u. f. w.

Auftakt.

Zähle: 4. 1. 2. 3. 4. u. f. w. 1. 2. 3.

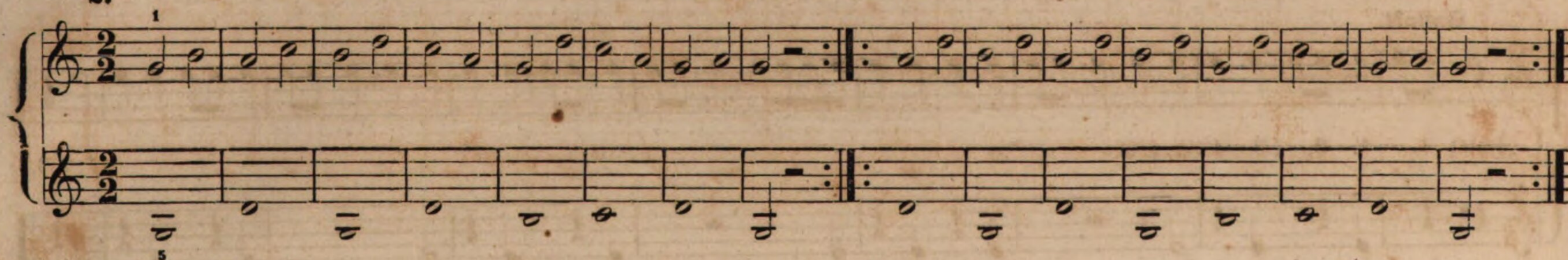
Zähle: 1. 2. 3. u. f. w. 1. 2. 3. —



1.



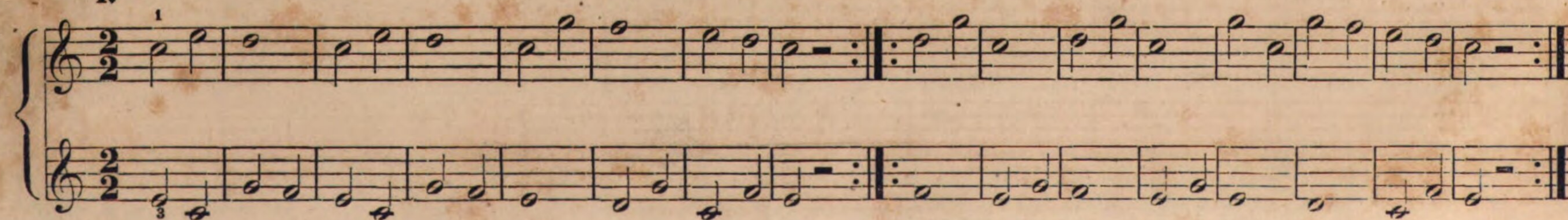
2.



3.



4.

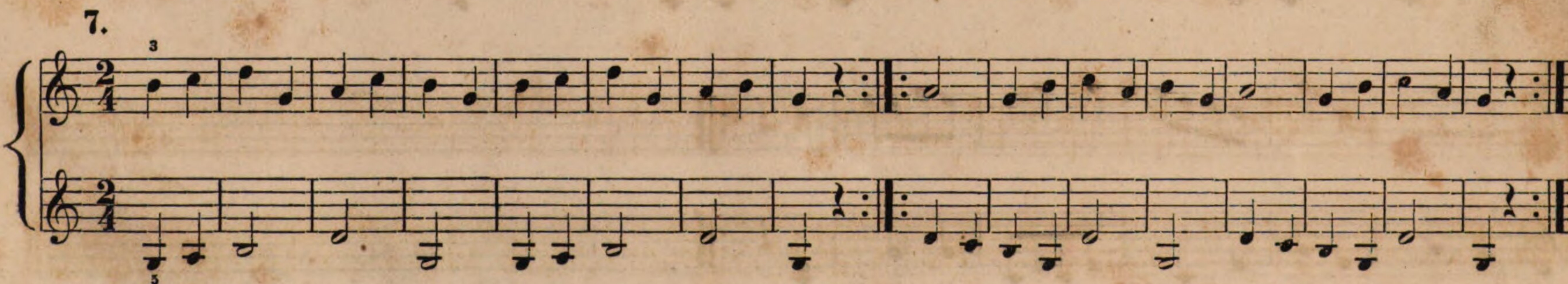




5.



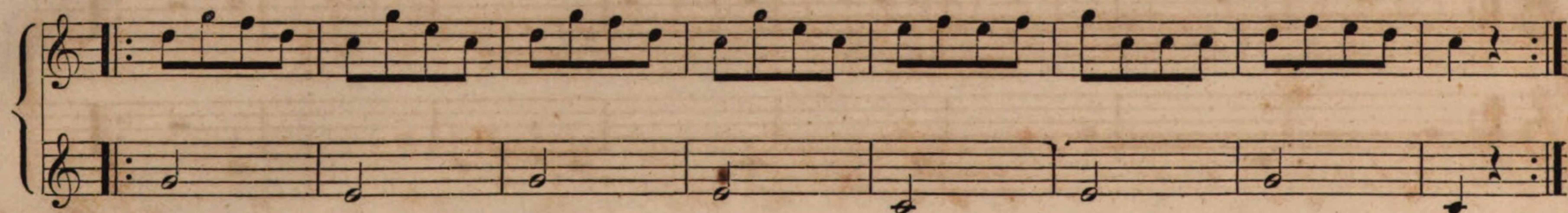
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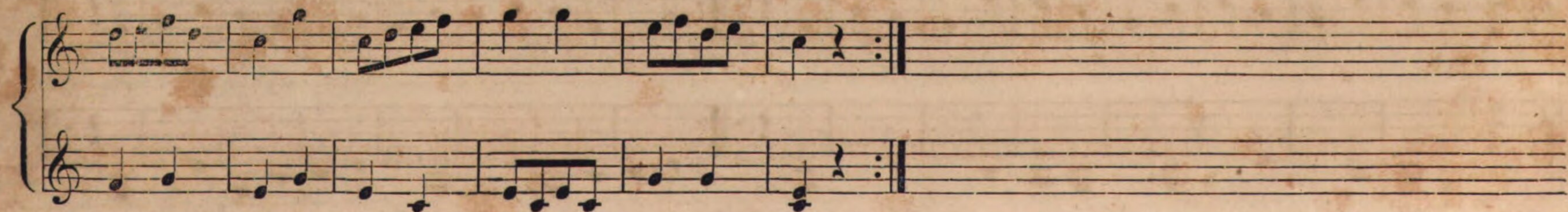
2\*



8.

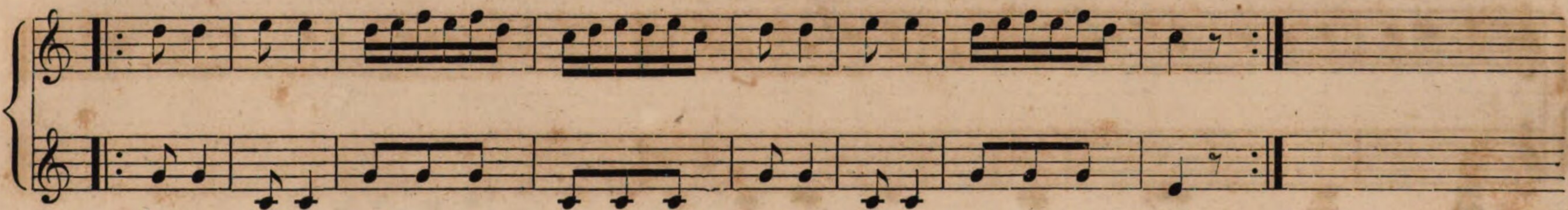
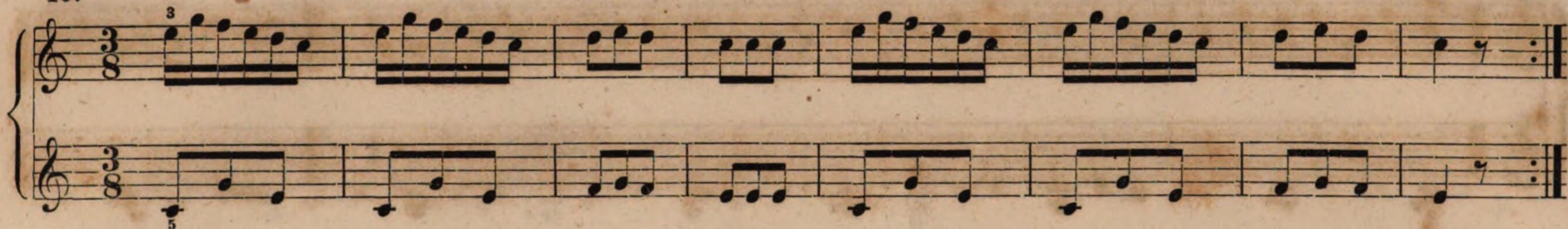


9.

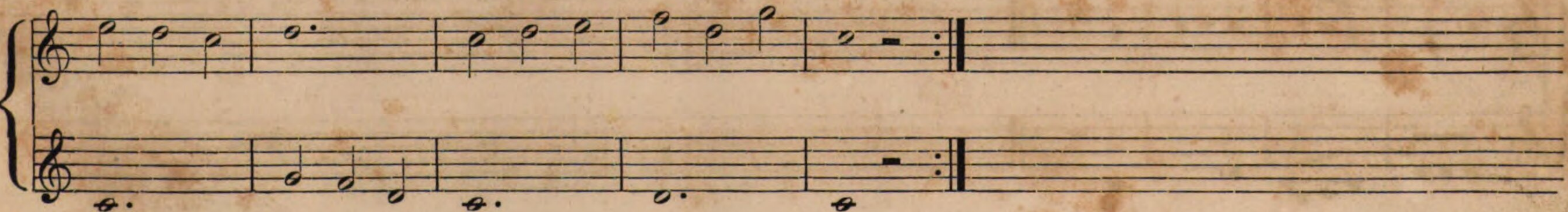
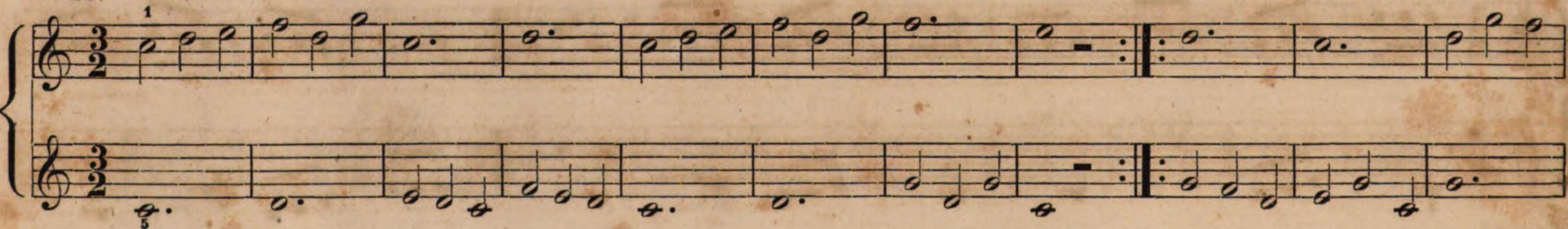




10.



11. Mit punktierten Noten.





12.

Exercise 12 consists of two systems of two staves each. The first system contains measures 1 through 8. The top staff is in treble clef with a 3/4 time signature, featuring a melody of eighth and quarter notes. The bottom staff is in treble clef with a 3/4 time signature, featuring a bass line of eighth and quarter notes. Both staves end with a repeat sign and a double bar line. The second system contains measures 9 through 16, continuing the melody and bass line.

This system contains measures 9 through 16 of exercise 12. The top staff continues the melody from the previous system, and the bottom staff continues the bass line. Both staves end with a repeat sign and a double bar line.

13.

Exercise 13 consists of two systems of two staves each. The first system contains measures 1 through 8. The top staff is in treble clef with a 3/8 time signature, featuring a melody of eighth and sixteenth notes. The bottom staff is in treble clef with a 3/8 time signature, featuring a bass line of eighth and sixteenth notes. Both staves end with a repeat sign and a double bar line. The second system contains measures 9 through 16, continuing the melody and bass line.

This system contains measures 9 through 16 of exercise 13. The top staff continues the melody from the previous system, and the bottom staff continues the bass line. Both staves end with a repeat sign and a double bar line.



14.

Exercise 14 consists of two staves in 3/4 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It contains measures 1 through 8, ending with a repeat sign. The second staff, which begins with a bass clef, contains measures 1 through 8, also ending with a repeat sign. A finger number '1' is written above the first note of the first staff, and a finger number '5' is written below the first note of the second staff.

This system continues exercise 14 with two staves. The first staff (treble clef) contains measures 9 through 16, ending with a repeat sign. The second staff (bass clef) contains measures 9 through 16, also ending with a repeat sign.

15.

Exercise 15 consists of two staves in 3/8 time. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. It contains measures 1 through 8, ending with a repeat sign. The second staff, which begins with a bass clef, contains measures 1 through 8, also ending with a repeat sign. A finger number '3' is written above the first note of the first staff, and a finger number '5' is written below the first note of the second staff.

This system continues exercise 15 with two staves. The first staff (treble clef) contains measures 9 through 16, ending with a repeat sign. The second staff (bass clef) contains measures 9 through 16, also ending with a repeat sign.



16. <sup>1</sup>

Exercise 16 consists of six measures in common time (C). The first measure is marked with a '1' above the first note. The right hand features a continuous eighth-note melody, while the left hand provides a steady accompaniment of eighth-note chords. The piece concludes with a repeat sign at the end of the sixth measure.

Measures 7 through 12 of exercise 16. The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note chord accompaniment. The exercise ends with a repeat sign at the end of measure 12.

Measures 13 through 18 of exercise 16. The right hand continues with eighth-note patterns, and the left hand maintains the eighth-note chord accompaniment. The exercise ends with a repeat sign at the end of measure 18.

17. *Pausiren.* <sup>3</sup> <sup>5</sup>

*staccato*

Exercise 17, titled 'Pausiren.' (Pause), is in 2/4 time. It consists of 12 measures. The right hand plays a melody of quarter notes with rests, marked with a '3' above the first measure and a '5' above the fifth measure. The left hand plays a steady accompaniment of eighth notes, marked with a '3' above the first measure and a '5' above the fifth measure. The piece is marked 'staccato' and concludes with a repeat sign at the end of measure 12.



18.

Exercise 18 consists of two staves in common time. The right staff features a continuous eighth-note melody, starting with a finger number '5' above the first note. The left staff provides a harmonic accompaniment with chords and single notes, including a finger number '1' below the first note and a '5' below the second measure.

This system continues exercise 18 with two staves. The right staff maintains the eighth-note melody, and the left staff continues the accompaniment. Both staves end with repeat signs and final bar lines.

19.

Exercise 19 is written in 3/8 time. The right staff begins with a whole rest, followed by an eighth-note melody with a finger number '1' above the first note. The left staff starts with a triplet of eighth notes marked with a '5' below, followed by a whole rest and then continues with eighth-note accompaniment.

This system continues exercise 19 with two staves. The right staff shows the continuation of the melody, and the left staff continues the accompaniment. Both staves conclude with repeat signs and final bar lines.



20.

Exercise 20 consists of two systems of two staves each, in 2/4 time. The first system contains measures 1 through 8. The right-hand staff features a melodic line with eighth-note patterns and rests, with a finger number '5' above the first measure. The left-hand staff provides a harmonic accompaniment with chords and single notes, including a triplet of eighth notes in the first measure. Both systems conclude with repeat signs.

The second system of exercise 20 contains measures 9 through 16. It continues the melodic and harmonic patterns established in the first system, ending with repeat signs.

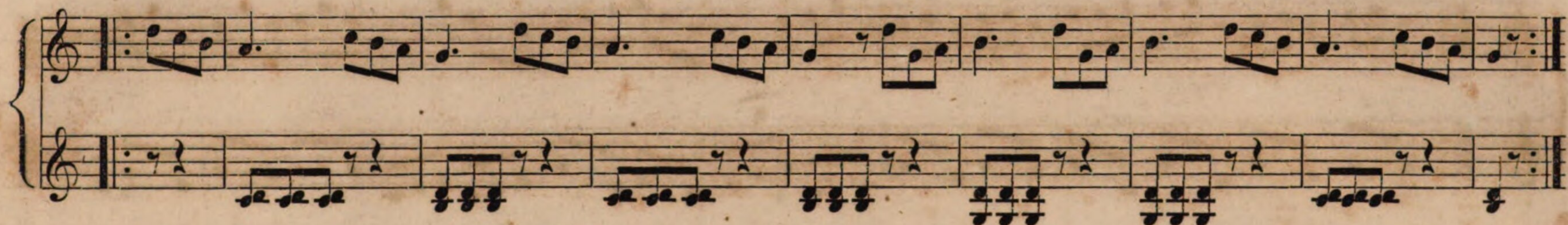
21.

Exercise 21 consists of two systems of two staves each, in 3/8 time. The first system contains measures 1 through 8. The right-hand staff has a melodic line with eighth-note patterns and rests, with finger numbers '2 4', '3 5', and '1 3' above measures 1, 2, and 3 respectively. The left-hand staff has a harmonic accompaniment with eighth-note patterns and rests, with finger numbers '3 5', '2 4', and '1' below measures 1, 2, and 3 respectively. The first four measures are labeled 'a.' and the last four measures are labeled 'b.'.

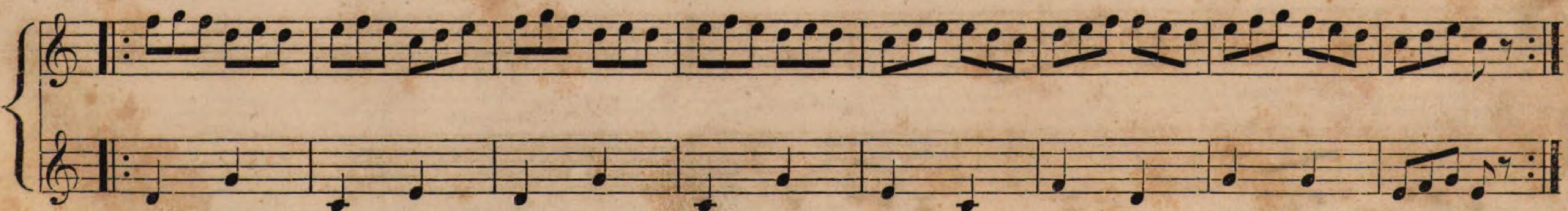
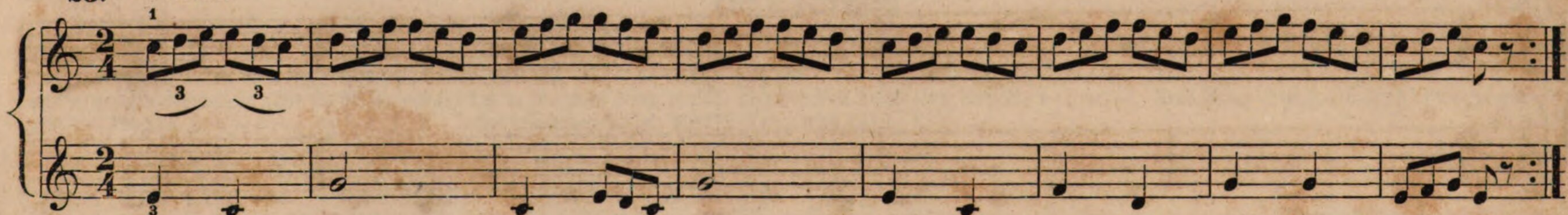
The second system of exercise 21 contains measures 9 through 16. It continues the melodic and harmonic patterns established in the first system, ending with repeat signs.



22.



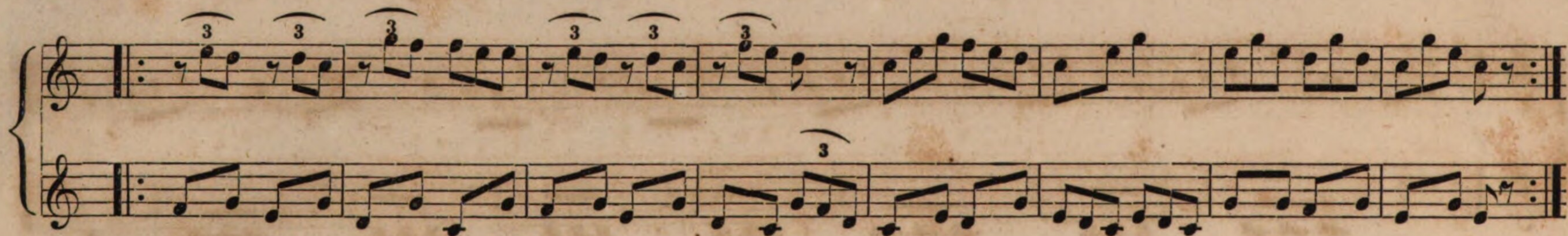
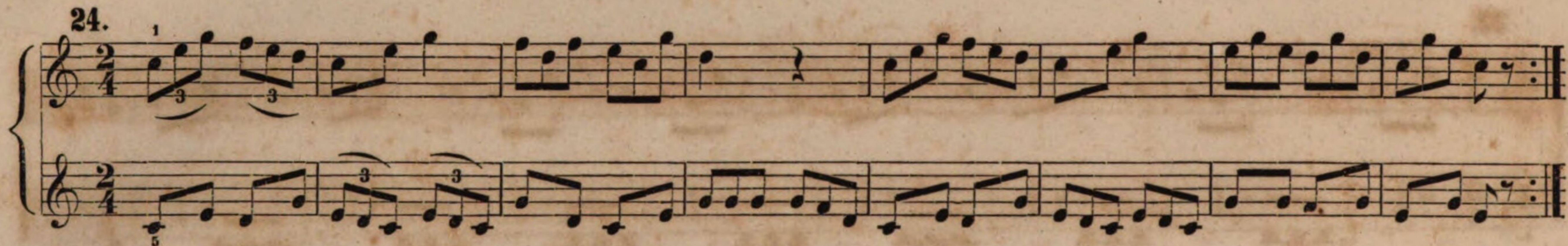
23. Triolen.



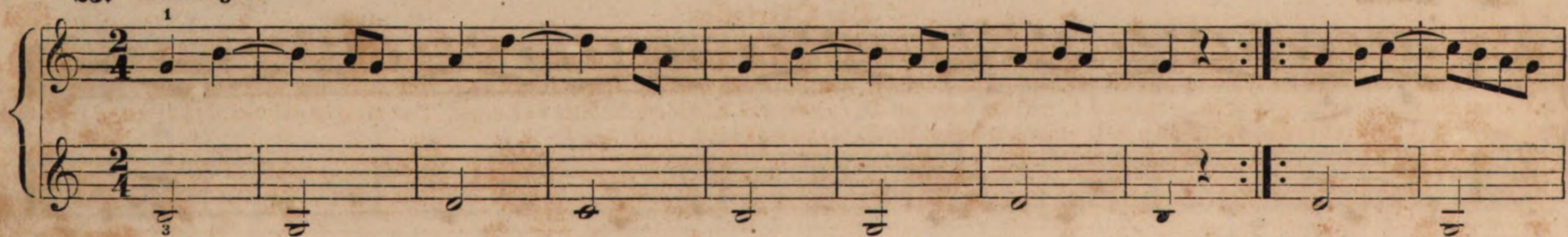
3 \*



24.



25. Bindungen.





26.

### Die Obertasten

haben keine besondern Noten, weil die Noten der Untertasten schon alle Plätze auf dem Notenplane einnehmen. Jede Obertaste erhält ihren Namen von den beiden Nachbar-Tasten, denen man die Silbe *is* oder *es* anhängt. Die Obertaste zwischen *c* und *d* ist entweder ein erhöhtes *c* und dann setzt man ein Kreuz (*#*) vor das *c* und nennt die Note *ciß*; oder sie ist ein erniedertes *d*, wo man dann ein *Be* (*b*) vor das *d* setzt und die Note *des* nennt. Das Kreuz ist also das Erhöhungszeichen und das *Be* das Erniederungszeichen; beide zusammen heißen die Versetzungszeichen.

Diese Noten der Obertasten zwischen die Noten der Untertasten zusammengestellt:



## Dur und Moll.

Handwritten musical exercises for piano, organized into two systems of three pairs of staves each. Each pair represents a major and minor key signature.

**System 1:**

- Top pair: C major (C = dur.), D major (D = dur.), E major (E = dur.).
- Bottom pair: C minor (C = moll.), D minor (D = moll.), E minor (E = moll.).

**System 2:**

- Top pair: F major (F = dur.), G major (G = dur.), A major (A = dur.).
- Bottom pair: F minor (F = moll.), G minor (G = moll.), A minor (A = moll.).

Each exercise begins with a treble clef, a key signature, and a first finger (1) fingering. The exercises are written in a 3/4 time signature.

Drei höhere Noten.



## Übungsstücke in diesen Dur- und Moll-Tonarten.

Handwritten musical exercises for piano, organized into two systems of three pairs of staves each. Each pair represents a major and minor key signature.

**System 1:**

- Top pair: C major (C = dur.).
- Bottom pair: C minor (C = moll.).

**System 2:**

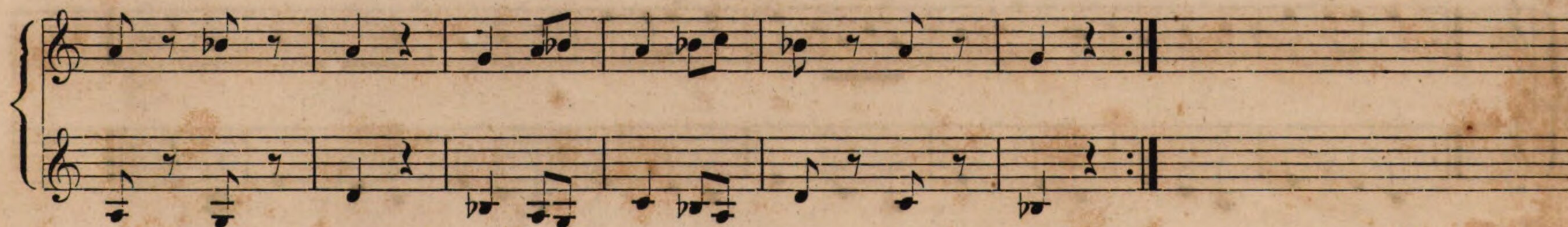
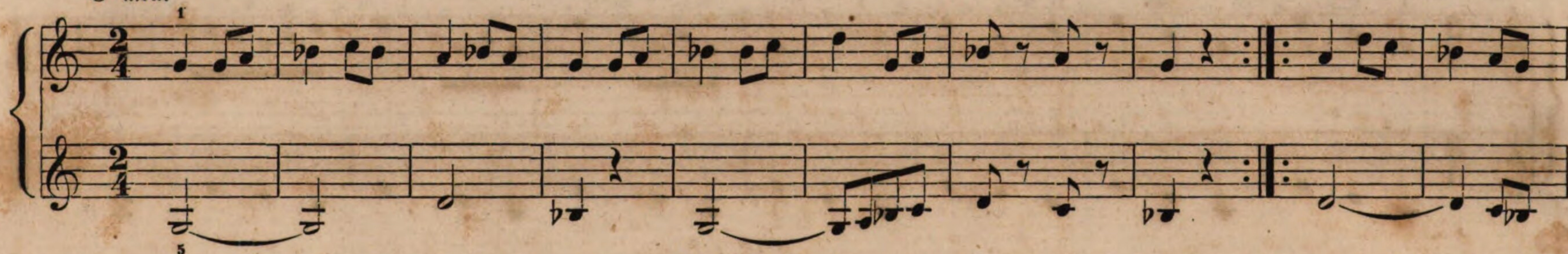
- Top pair: F major (F = dur.).
- Bottom pair: F minor (F = moll.).

Each exercise begins with a treble clef, a key signature, and a first finger (1) fingering. The exercises are written in a 3/4 time signature.

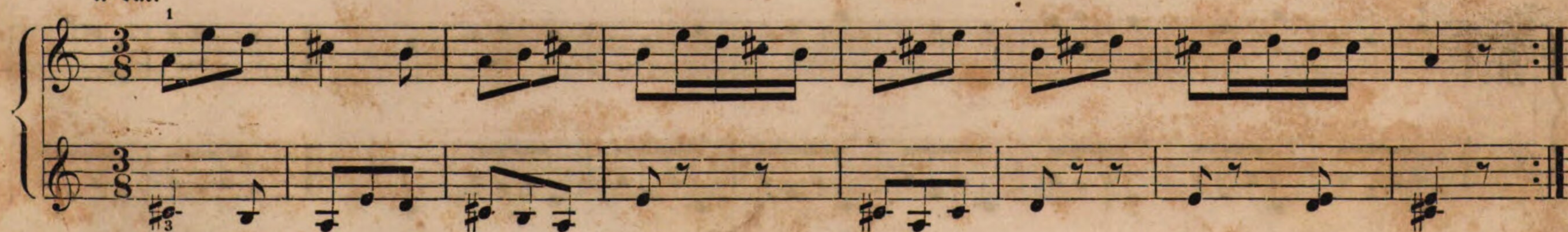




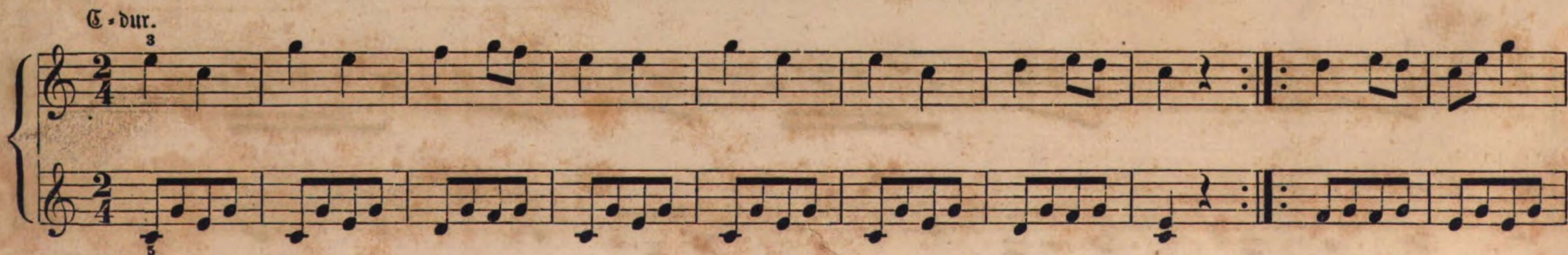
G. moll.



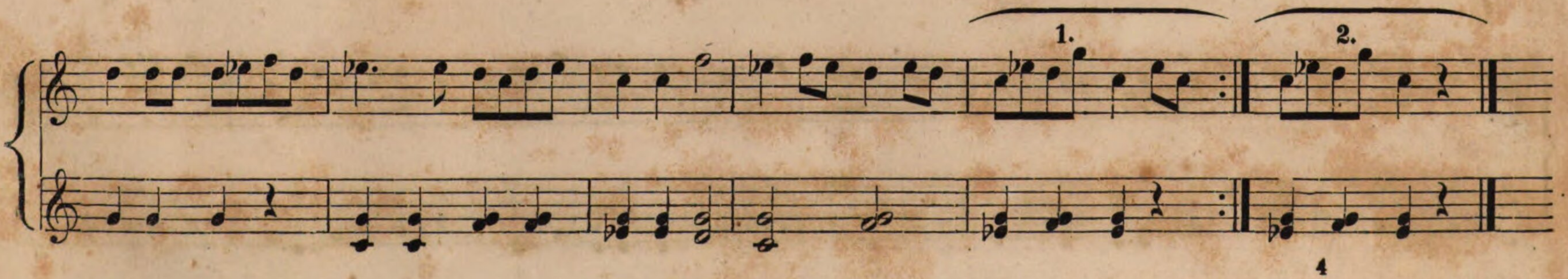
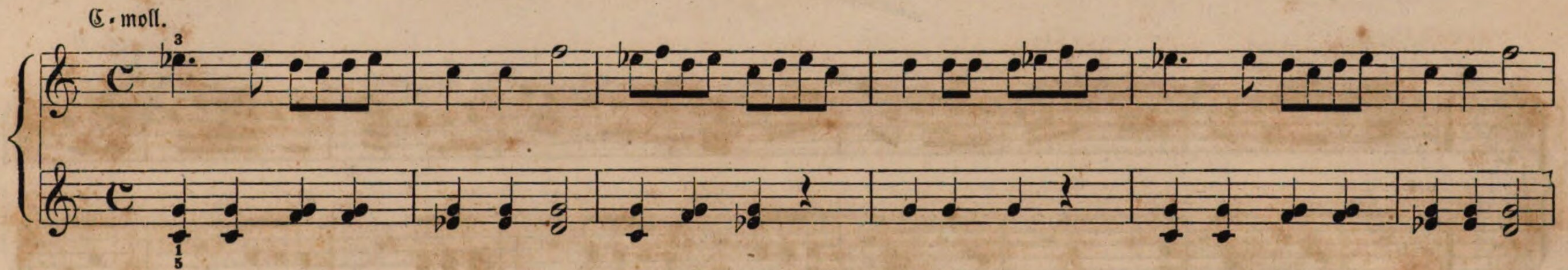
A. dur.





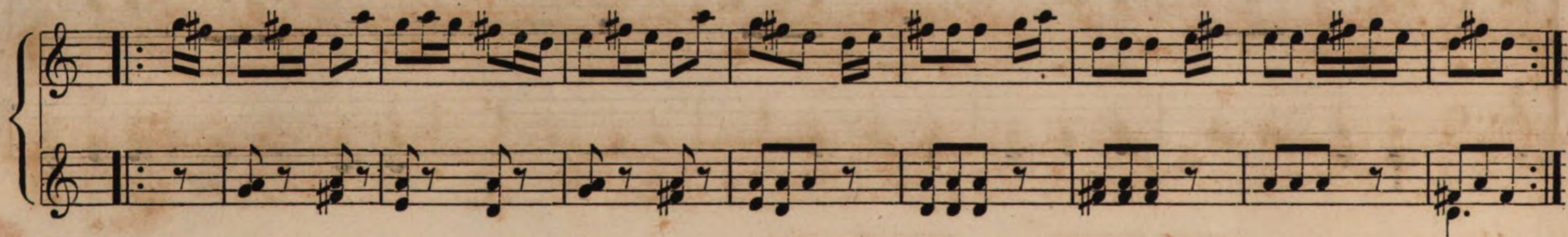
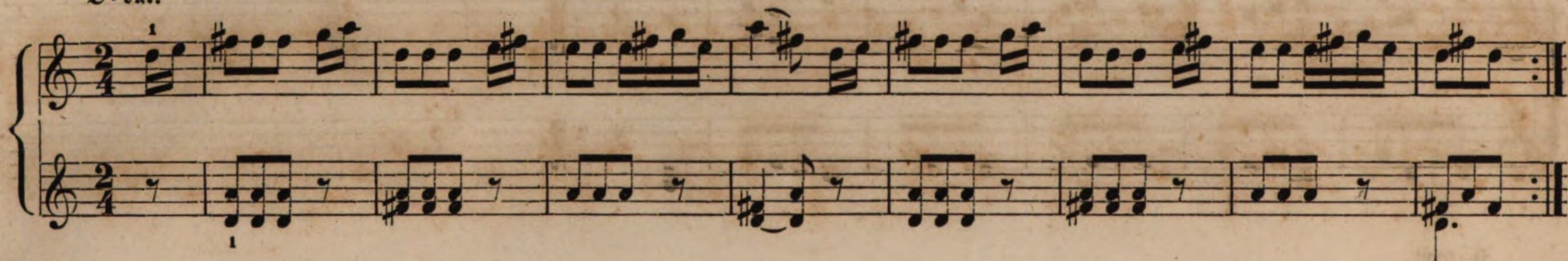




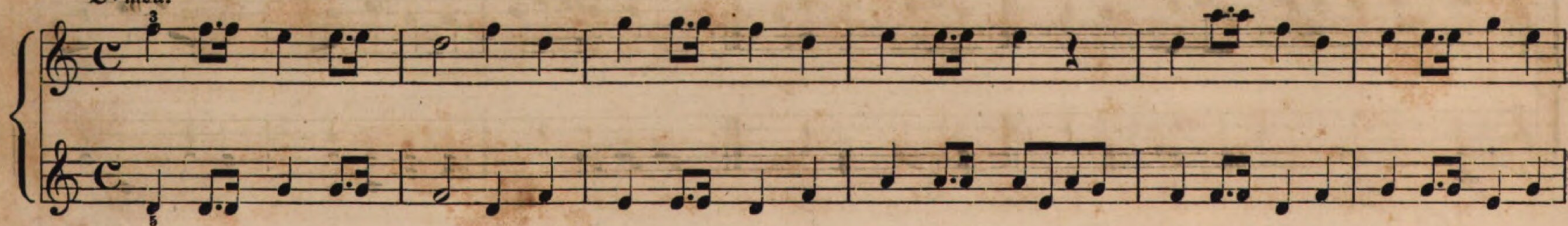




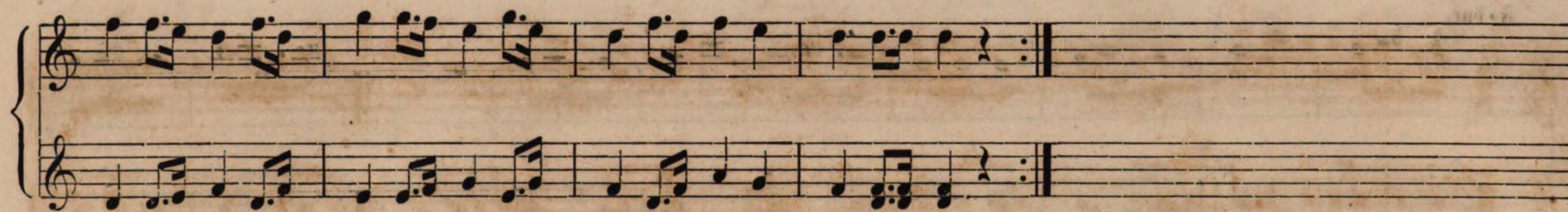
D. dur.



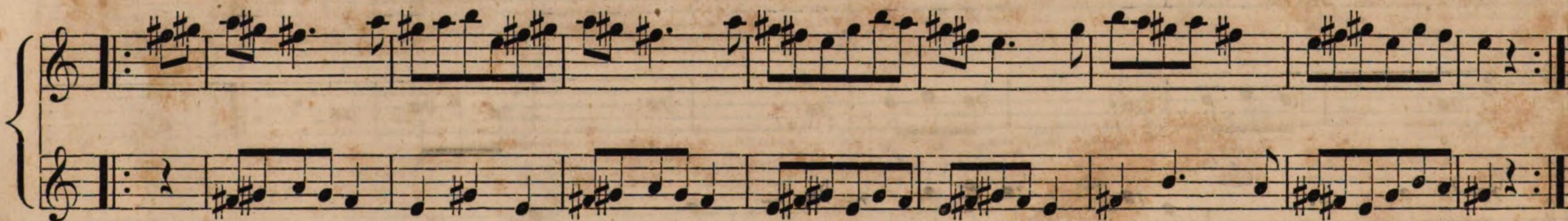
D. moll.



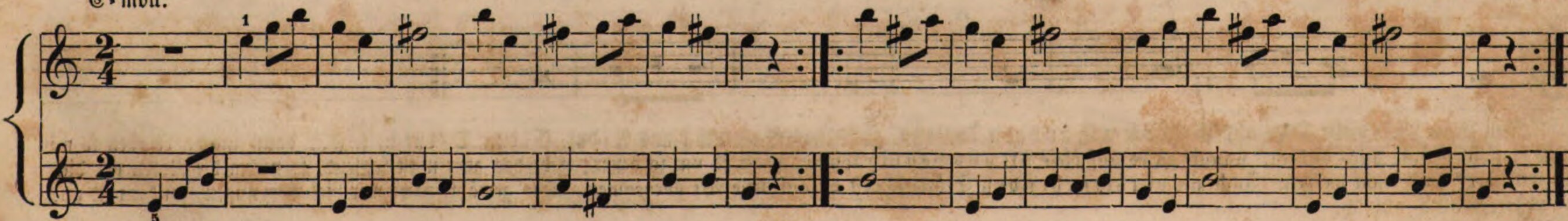




G. dur.



G. moll.





*F - dur.*

*F - moll.*

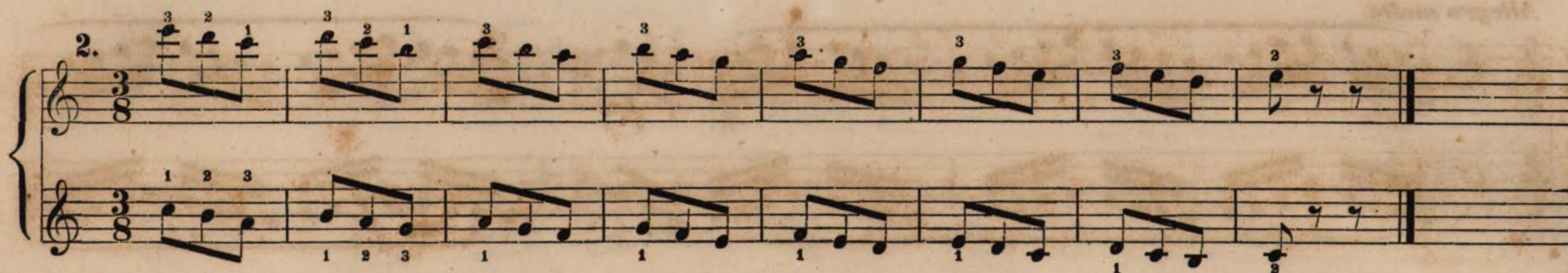
Nun spiele jedes dieser Dur- und Mollstücke aus andern Tonarten, z. B. das G-durstück aus A-dur, C-dur, D-dur u. s. w.; dann mache es eben so mit dem G-mollstücke und allen andern. Kannst du es auf diese Art auswendig spielen, so ist es um so besser; geht das aber nicht sogleich, so nimm die Noten vor dich, dann wird dir's bald leicht werden. Auch alle vorhergehenden Stücke kannst du auf diese Art vornehmen. Das gewährt nicht nur viel Vergnügen, sondern ist auch ganz außerordentlich nützlich.



## Mit fortrückenden Händen.



Weitere Noten zum Lernen.





[illegible]

*Allegro molto.*

*Allegro molto.*

Handwritten musical score for a piano piece, marked *Allegro molto.* The score consists of two staves. The upper staff features a melodic line with eighth-note patterns and rests, marked with a "1" at the beginning and a "7" after a rest. The lower staff provides a rhythmic accompaniment with eighth-note chords, marked with a "5" at the beginning and a "5" after a rest. The manuscript is on aged, slightly stained paper.

A handwritten musical score on aged, yellowed paper. It consists of two staves, each with a treble clef. The music is written in a single system. The first staff begins with a series of eighth and sixteenth notes, followed by a measure with a fermata. The second staff continues the melody with similar rhythmic patterns. Both staves feature numerous slurs and fingerings, including a '1' and a '5' indicating specific fingerings. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

Handwritten musical score for two staves, labeled 1 and 5. The notation is in treble clef and features complex, multi-measure chords and melodic lines. The paper is aged and stained.



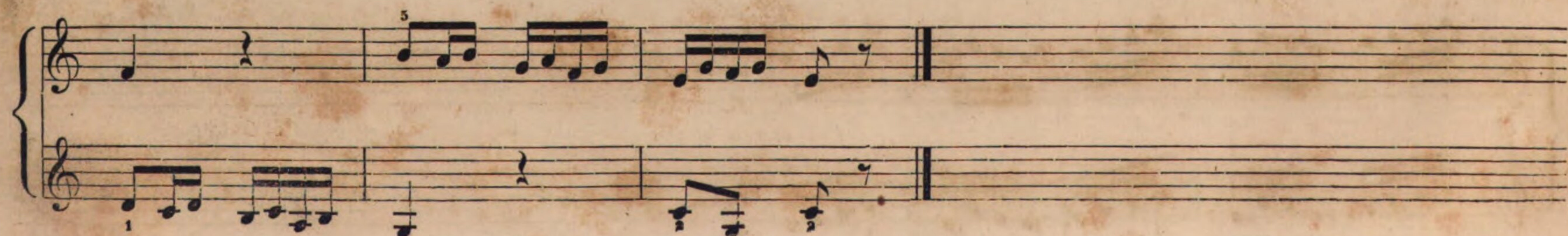
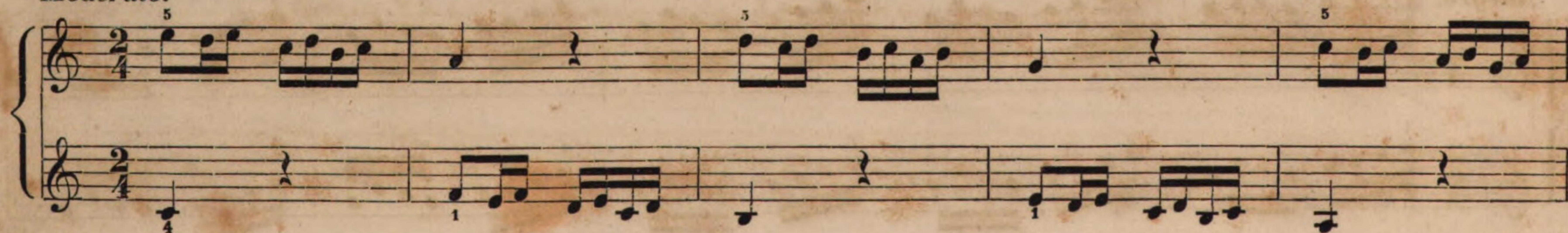
*Allegro.*

The first system of music is marked *Allegro.* and is in 3/4 time. It consists of two staves. The upper staff features a series of ascending sixteenth-note runs, often beamed in groups of four, with fingerings 1, 2, 3, 4 indicated. The lower staff contains similar sixteenth-note patterns, also beamed in groups of four, with fingerings 1, 2, 3, 4. The system concludes with a double bar line.

*Allegro.*

The second system of music is also marked *Allegro.* and is in 2/4 time. It consists of two staves. The upper staff features a series of ascending sixteenth-note runs, often beamed in groups of four, with fingerings 1, 2, 3, 4 indicated. The lower staff contains similar sixteenth-note patterns, also beamed in groups of four, with fingerings 1, 2, 3, 4. The system concludes with a double bar line.



*Moderato.**Moderato.*



*Allegro.**Allegro.*

## Übungen im Uebersetzen und Untersetzen.





3.

Exercise 3, measures 1-8. The piece is in 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Fingering numbers (1-5) are indicated above and below notes.

Exercise 4, measures 1-8. The piece is in 3/4 time. The right hand contains a complex melodic pattern with many beamed sixteenth notes. The left hand consists of a simple bass line with single notes and rests. Fingering numbers are present throughout.

Exercise 5, measures 1-8. The piece is in 2/4 time. The right hand has a melodic line with some triplets. The left hand features a more active bass line with eighth and sixteenth notes. Fingering numbers are indicated.

Exercise 6, measures 1-8. The piece is in 2/4 time. The right hand plays a series of chords and short melodic fragments. The left hand has a simple bass line with single notes and rests. Fingering numbers are indicated.



7.

Exercise 7 consists of 8 measures in 2/4 time. The right hand (RH) features a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The left hand (LH) plays a continuous eighth-note pattern: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Fingering is indicated by numbers 1-5 above or below notes.

8.

Exercise 8 consists of 8 measures in 2/4 time. The RH plays a series of eighth-note chords: G4-A4 (quarter), F#4-G4 (quarter), E4-F#4 (quarter), D4-E4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). The LH plays a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Fingering is indicated by numbers 1-5 above or below notes.

9.

Exercise 9 consists of 8 measures in 2/4 time. The RH plays a series of eighth-note chords: G4-A4 (quarter), F#4-G4 (quarter), E4-F#4 (quarter), D4-E4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). The LH plays a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Fingering is indicated by numbers 1-5 above or below notes.

10.

Exercise 10 consists of 8 measures in 2/4 time. The RH plays a series of eighth-note chords: G4-A4 (quarter), F#4-G4 (quarter), E4-F#4 (quarter), D4-E4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). The LH plays a descending eighth-note scale: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half), B3 (quarter), A3 (quarter), G3 (half). Fingering is indicated by numbers 1-5 above or below notes.



*Andante.*

First system of music for the *Andante* section. It consists of two staves. The upper staff is in treble clef with a 3/4 time signature, featuring a melody with fingerings 1, 5, 5, 5, 2, 1, 5, 2, 1, 5. The lower staff is in bass clef, providing harmonic support with chords and single notes, including fingerings 4, 4, 1, 4, 1, 4, 1, 5, 1, 3.

Second system of music for the *Andante* section. It consists of two staves. The upper staff continues the melody with fingerings 1, 5, 5, 5, 5, 3, 1, 5, 3, 2, 1, 3, 2, 1, 5, 3, 2, 1. The lower staff provides harmonic support with fingerings 3, 2, 1, 1, 3, 2, 1, 1, 5, 3, 5, 1, 5, 1, 3.

*Allegretto.*

Third system of music for the *Allegretto* section. It consists of two staves. The upper staff is in treble clef with a 3/8 time signature, featuring a melody with fingerings 3, 4, 3, 4, 1, 5, 1, 3. The lower staff is in bass clef, providing harmonic support with fingerings 5, 1, 5, 1, 4, 1, 5, 1, 3.

Fourth system of music for the *Allegretto* section. It consists of two staves. The upper staff continues the melody with fingerings 3, 3, 5, 3, 1, 5, 5. The lower staff provides harmonic support with fingerings 3, 2, 1, 3, 2, 1, 5, 2.



*Allegro.*

The *Allegro* section consists of 12 measures. The first system contains measures 1-4, and the second system contains measures 5-8. The third system contains measures 9-12. The music is in 2/4 time. The right hand features a melodic line with frequent triplets and single notes, while the left hand provides a steady accompaniment of eighth-note chords. Fingering numbers (1-5) are indicated above the notes in the right hand and below the notes in the left hand. The section concludes with a repeat sign in measure 12.

*Andante.*

The *Andante* section consists of 12 measures. The first system contains measures 13-16, and the second system contains measures 17-20. The third system contains measures 21-24. The music is in 3/4 time. The right hand features a melodic line with frequent triplets and single notes, while the left hand provides a steady accompaniment of eighth-note chords. Fingering numbers (1-5) are indicated above the notes in the right hand and below the notes in the left hand. The section concludes with a repeat sign in measure 24.



*Ecossaise.*

The first system of the 'Ecossaise' piece consists of two staves. The right staff contains a melody with eighth and sixteenth notes, including fingerings 5, 1, 5, 1, 5, 2, 1, 2, 3, 5, 1, 5, 1, 5, 1, 2. The left staff provides a harmonic accompaniment with eighth and sixteenth notes, including fingerings 5, 1, 3, 1. The second system continues the melody and accompaniment, ending with a repeat sign. The right staff melody includes fingerings 3, 2, 1, 5, 3, 1, 5, 1.

*Marsch.*

The first system of the 'Marsch' piece consists of two staves. The right staff contains a melody with eighth and sixteenth notes, including fingerings 1, 4, 1, 5, 1, 4, 5, 4. The left staff provides a harmonic accompaniment with eighth and sixteenth notes, including fingerings 1, 3, 5, 3, 5, 1, 2, 3, 5. The second system continues the melody and accompaniment, ending with a repeat sign. The right staff melody includes fingerings 4, 5, 5. The left staff accompaniment includes fingerings 1, 3, 5, 1, 3, 5, 1, 3, 5.



*Allegro.*



*Andante.*

The musical score is written for piano and consists of four systems, each with two staves. The tempo is marked *Andante.*

**System 1:** The first staff begins with a treble clef and a common time signature (C). It contains several measures with notes and rests, accompanied by fingering numbers (1, 2, 3, 4, 5) written above and below the notes. The second staff continues the melody with similar notation and fingering.

**System 2:** This system features repeat signs (double bar lines with dots) and includes fingering numbers. The notation includes eighth and sixteenth notes, as well as rests.

**System 3:** The third system continues the piece with various note values and rests. Fingering numbers are present throughout, indicating specific fingerings for the notes.

**System 4:** The final system on the page includes repeat signs and concludes the piece with a double bar line. Fingering numbers are also present in this system.



*Allegro.*

Handwritten musical score for piano, page 41. The tempo is marked *Allegro.* The score consists of four systems, each with two staves. The notation includes various note values, rests, and fingerings (numbers 1-5). The first system shows a melodic line in the right hand and a supporting bass line in the left hand. The second system continues the melody with some repeat signs. The third system features more complex fingering and a repeat sign. The fourth system concludes the piece with a final cadence. The paper is aged and shows some staining.



*Moderato.*

First system of musical notation. The upper staff is in treble clef with a 6/8 time signature. It contains a melody with various notes and rests, including fingerings 5, 3, 1, 3, 3, 5. The lower staff is in bass clef with a 6/8 time signature, featuring a bass line with chords and single notes.

Second system of musical notation. The upper staff continues the melody with fingerings 2, 5, 3, 5, 4, 1, 5. The lower staff continues the bass line. A repeat sign is present in the middle of the system.

Third system of musical notation. The upper staff continues the melody with fingerings 1, 5, 3, 2, 5, 3. The lower staff continues the bass line. A repeat sign is present at the end of the system.

Veränderung des vorigen Musikstücks.

Fourth system of musical notation, titled "Veränderung des vorigen Musikstücks." The upper staff is in treble clef with a 6/8 time signature. It contains a melody with various notes and rests, including fingerings 5, 3, 1, 4, 1, 2, 1, 2, 3, 1, 5, 4, 2, 1, 2. The lower staff is in bass clef with a 6/8 time signature, featuring a bass line with chords and single notes.



5 5 3 1 4 1 2 1 2 1 5 5 1 2 3 1 2 3 8va - - - - 3

2 1 2 3 4 5 4 5 2 1 2 3 4 5 5 1

5 5 3 4 1 2 1 2 1 5 5 1 2 3 1 2 3 8va - - - - 3

## Die Baßnoten.

Gleiche Töne und Tasten.

c d e f g a b c c d e f



*Allegro.*

First system of musical notation for the *Allegro* section. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The melody in the treble clef starts with a quarter note G4, followed by eighth notes A4-B4, and continues with a series of eighth and sixteenth notes. Fingering numbers (1-5) are placed above the notes. The bass clef part provides a harmonic accompaniment with quarter and eighth notes. The system concludes with a repeat sign and a final cadence.

Second system of musical notation for the *Allegro* section. It continues the melody and accompaniment from the first system. The treble clef features more complex rhythmic patterns, including triplets and sixteenth notes. The bass clef continues with a steady accompaniment. The system ends with a repeat sign and a final cadence.

*Andante.*

Third system of musical notation for the *Andante* section. The tempo change is indicated by the *Andante* marking. The time signature remains 2/4. The melody in the treble clef is slower and more spacious, featuring chords and single notes. The bass clef part consists of sustained chords and single notes. Fingering numbers are present throughout. The system concludes with a repeat sign and a final cadence.

Fourth system of musical notation for the *Andante* section. It continues the slow, spacious melody and accompaniment. The treble clef features chords and single notes, while the bass clef provides a simple harmonic support. The system ends with a repeat sign and a final cadence.



*Moderato.*

First system of musical notation for *Moderato*, measures 1-7. The music is in 3/8 time. The treble staff contains eighth-note patterns with fingerings 1 5, 1, 2 1, 1 5, 1 5, 2 1, and 5. The bass staff contains chords with fingerings 5, 1 2, 1 3, 1 2, 1 2, 1 3, and 1 2.

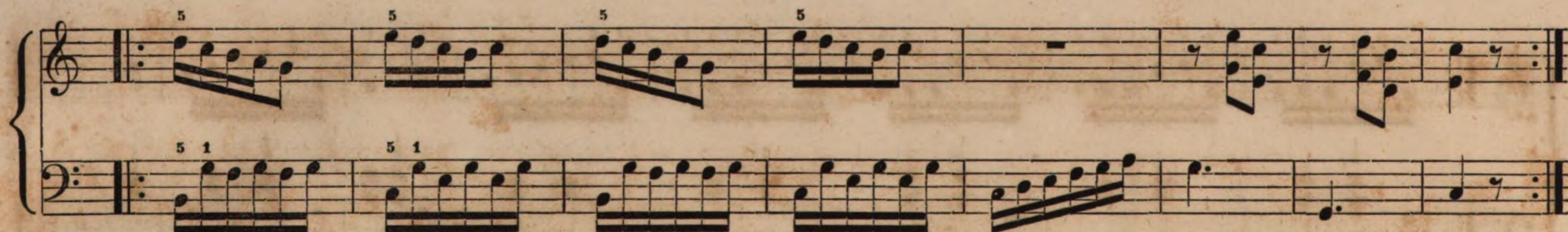
Second system of musical notation for *Moderato*, measures 8-14. The treble staff contains eighth-note patterns with fingerings 1 5 4 1 3 2, 1 5 4 1 3 2, 1 5 4 1 3 2, 1 5 4 1 3 2, 1 5, 2 1, and 1 5. The bass staff contains chords with fingerings 1 3, 1 2, 1 3, 1 2, 1 2, 1 3, and 1 2.

*Moderato.*

Third system of musical notation for *Moderato*, measures 15-21. The music is in 2/4 time. The treble staff contains eighth-note patterns with fingerings 1 2 5 4, 1 2, 1, 1 4 1 4, 1 4 1 4, 5, and 4 1 3. The bass staff contains eighth-note patterns with fingerings 5 3 1 2, 1, 1, 1 5 1 5, 2, 2 4 1 5, and 2.

Fourth system of musical notation for *Moderato*, measures 22-28. The treble staff contains eighth-note patterns with fingerings 1 2 3 5, 5 1 2 5, and 4 1. The bass staff contains eighth-note patterns with fingerings 3 5 1, 2 4 3 5, 1, 2 1, 3, and 3.



*Allegro.**Presto.*



*Walzer.*

The first system of the *Walzer.* section consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with various fingerings indicated by numbers 1, 4, 2, 3, 1, 4, 2, 3, 1, 5, 4, 3, 2. The bass staff begins with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 5, 3, 1, 5, 3, 1, 5, 3, 1, 5, 1, 5, 3, 1, 5, 2, 1. The system ends with a double bar line and repeat dots.

The second system of the *Walzer.* section consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 1, 2, 1, 1, 1, 1, 1, 1, 1. A dashed line labeled "8va" indicates an octave shift. The bass staff begins with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 5, 2, 1, 5, 2, 1, 5, 2, 1, 5, 3, 1, 5, 2, 1, 5, 2, 1. The system ends with a double bar line and repeat dots.

*Presto.*

The third system of the *Presto.* section consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 5, 1, 2, 1, 1, 1, 1, 1, 1, 2, 3, 5. The bass staff begins with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 3, 2, 1, 3, 1, 1, 1, 1, 1, 1, 2, 3, 5. The system ends with a double bar line and repeat dots.

The fourth system of the *Presto.* section consists of two staves. The treble staff begins with a treble clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 2, 4, 3. The bass staff begins with a bass clef and a 3/4 time signature. It contains a series of eighth and sixteenth notes with fingerings 1, 3, 2, 3, 1, 2, 1, 3. The system ends with a double bar line and repeat dots.



*Allegro.*

First system of musical notation for the *Allegro* section. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music begins with a forte (*f*) dynamic. The right hand features a melodic line with various fingerings (1, 3, 1, 5, 4, 1, 2, 1, 3, 5) and a repeat sign. The left hand provides a harmonic accompaniment with fingerings (5, 2, 1, 3, 2, 4, 2, 4) and a repeat sign.

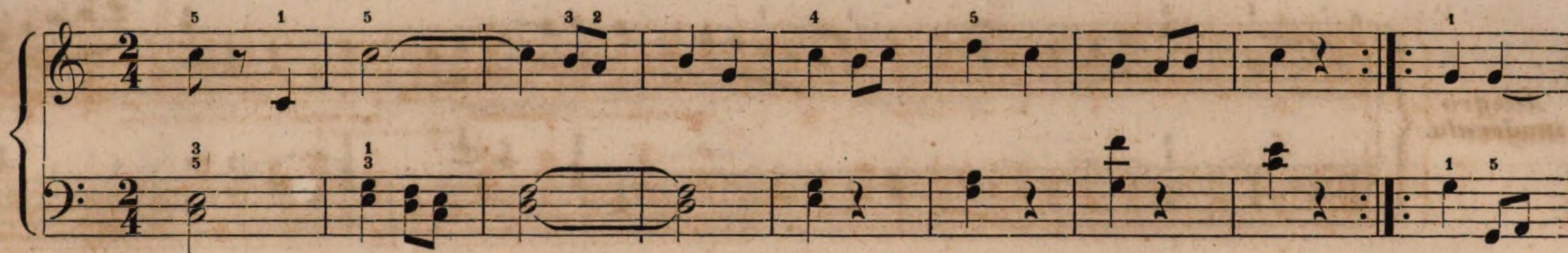
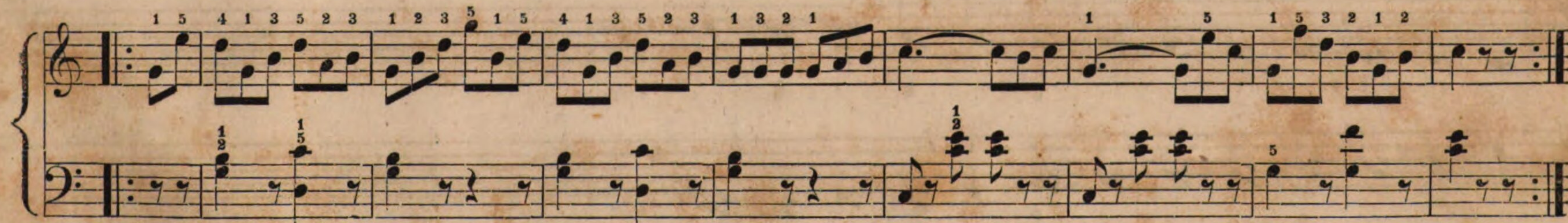
Second system of musical notation for the *Allegro* section. It continues the grand staff from the first system. The right hand plays a series of chords with fingerings (5, 4, 5, 5, 5, 4). The left hand continues its accompaniment with fingerings (1, 2, 3, 5, 1, 2, 3, 5, 4, 1, 1) and a repeat sign.

*Moderato.*

Third system of musical notation for the *Moderato* section. It consists of a grand staff with a treble and bass clef. The time signature is 3/8. The music begins with a moderate tempo. The right hand features a melodic line with various fingerings (4, 3, 4, 3, 3, 2, 3, 1, 1, 5, 4, 1, 5, 1) and a repeat sign. The left hand provides a harmonic accompaniment with fingerings (1, 3, 1, 2, 1, 3, 2, 1, 3, 4) and a repeat sign.

Fourth system of musical notation for the *Moderato* section. It continues the grand staff from the third system. The right hand plays a series of chords with fingerings (5, 1, 2, 1, 5, 3) and a repeat sign. The left hand continues its accompaniment with fingerings (3, 1, 2, 1, 3, 2, 1, 3, 2, 4, 3, 3, 5) and a repeat sign.



*Presto.**Allegretto.*



*Allegro  
moderato.*

First system: Treble staff begins with a C4 octave below middle C. Bass staff begins with a C4 octave below middle C. The piece is in C major (one sharp, F#).

Second system: Treble staff has a repeat sign. Bass staff has a repeat sign.

Third system: Treble staff ends with a double bar line. Bass staff ends with a double bar line.

**Das Widerrufungszeichen.**

Top staff notes: b, e, g, a, b

Bottom staff notes: a, B, f, b, r



1.

Exercise 1 consists of four measures. The treble clef staff features eighth-note triplets in measures 1 and 2, and eighth-note groups of 3 and 4 in measures 3 and 4. The bass clef staff features a half-note triplet in measure 1, eighth-note groups of 1 and 1 in measures 2 and 3, and eighth-note groups of 2 and 1 in measures 3 and 4.

2.

Exercise 2 consists of four measures. The treble clef staff features eighth-note triplets in measures 1 and 3, and eighth-note groups of 3 and 3 in measures 2 and 4. The bass clef staff features eighth-note triplets in measures 1 and 3, and eighth-note groups of 3 and 3 in measures 2 and 4.

3.

Exercise 3 consists of four measures. The treble clef staff features eighth-note triplets in measures 1 and 3, and eighth-note groups of 1 2 3 4 in measures 2 and 4. The bass clef staff features eighth-note groups of 1 and 2 in measures 1 and 3, and eighth-note groups of 3 and 4 in measures 2 and 4.

4.

Exercise 4 consists of four measures. The treble clef staff features eighth-note groups of 5 4 4 in measure 1, eighth-note groups of 3 2 1 in measure 2, eighth-note groups of 5 4 4 in measure 3, and eighth-note groups of 3 2 1 in measure 4. The bass clef staff features eighth-note groups of 3 5 in measure 1, eighth-note groups of 2 4 in measure 2, eighth-note groups of 1 3 in measure 3, and eighth-note groups of 2 4 in measure 4.



*Moderato.*

First system of musical notation for *Moderato*. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The music features a melody in the treble and a supporting bass line. Fingering numbers (1-5) are indicated above and below notes. The system concludes with a repeat sign.

Second system of musical notation for *Moderato*. It continues the melody and bass line from the first system. Fingering numbers are present. The system concludes with a repeat sign.

*Presto.*

Third system of musical notation for *Presto*. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music is characterized by rapid sixteenth-note patterns. A piano (*p*) dynamic marking is present in the bass line. Fingering numbers are indicated. The system concludes with a repeat sign.

Fourth system of musical notation for *Presto*. It continues the rapid sixteenth-note patterns. Fingering numbers are present. The system concludes with a repeat sign.



*Scherzo.*

First system of the Scherzo. The music is in 2/4 time. The right hand features a series of eighth-note chords with fingerings 1-2, 3-4, 2-1, 5-2, 1-2, 3-4, 2-1, and 5-2. The left hand is marked *dolce.* and plays a sequence of eighth-note chords with fingerings 1-5, 1-5, and 1-3.

Second system of the Scherzo. The right hand continues with eighth-note chords and fingerings 5-4, 5-4, 4-5, 3-4, 2-3, and 1-2. The left hand is marked *f* and *p*, playing eighth-note chords with fingerings 1-5, 1-5, 1-5, 1-3, 3-5, 2-5, 1-5, and 1-3.

*Allegro molto.*

Third system of the Scherzo. The right hand plays a sequence of eighth-note chords with fingerings 1-2, 3-2, 3-4, 5-4, 3-4, 5-4, 3-2, 1-2, and 3. The left hand is marked *staccato.* and plays eighth-note chords with fingerings 1-2, 1-2, 3-5, 1-2, 3-5, 3-1, and 5.

Fourth system of the Scherzo. The right hand plays eighth-note chords with fingerings 4-3, 1-2, 1-3, 4-5, and 3. The left hand plays eighth-note chords with fingerings 1-2, 3-4, and 3.



*Allegretto.*

First system of musical notation for *Allegretto*. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5) and slurs. The bass clef accompaniment consists of chords and single notes, often with fingerings like 5, 1, 2, 3.

Second system of musical notation for *Allegretto*. It continues the melody and accompaniment from the first system. The treble clef melody includes slurs and fingerings. The bass clef accompaniment features chords and single notes with fingerings.

*A. moll.*

## 1. Tonleiter.

## 2.

Third system of musical notation for *A. moll.*, showing two scales. The first scale (1. Tonleiter) is in the treble clef, starting on C4 and ascending to C5. The second scale (2.) is in the bass clef, starting on C4 and descending to C3. Both scales include fingerings and slurs.

*Moderato.*

Fourth system of musical notation for *Moderato*. It consists of a grand staff with a treble and bass clef. The time signature is 3/4. The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 2, 3, 4) and slurs. The bass clef accompaniment consists of chords and single notes, often with fingerings like 1, 2, 3, 4, 5.



Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, Treble and Bass. The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 3/4 time. The score includes various musical notations such as notes, rests, and fingerings. The Treble staff has a repeat sign after the first measure. The Bass staff has a repeat sign after the first measure. The score is written in a clear, elegant hand.

Zwei tiefere Baßnoten.

A musical staff in bass clef showing two notes: a G (labeled 'b') and an A (labeled 'a').

*Presto.*

The musical score is for a piece in 3/8 time, marked *Presto.* It consists of two staves: a piano (p) part in the bass clef and a violin part in the treble clef. The piano part begins with a forte (*f*) dynamic and features a series of eighth-note patterns with fingerings (1, 2, 3, 4, 5) and a repeat sign. The violin part also features eighth-note patterns with fingerings (1, 2, 3, 4, 5) and a repeat sign. The score is written on aged, yellowed paper.

Handwritten musical score for a piece in G major, measures 1-6. The score is written on two staves, Treble and Bass. The key signature has one sharp (F#). The melody in the Treble staff starts on A4 and moves stepwise up to E5, then descends. The bass line starts on G3 and moves stepwise up to D4, then descends. Fingering numbers (1-5) are written above the notes. The piece ends with a double bar line and repeat dots.



*Moderato.*

First system of musical notation for *Moderato*. It consists of a grand staff with a treble and bass clef. The time signature is 2/4. The music features a melody in the treble and a supporting bass line. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include *mf* (mezzo-forte) and *p* (piano). The system ends with a repeat sign and a final cadence.

Second system of musical notation for *Moderato*. It continues the melody and bass line from the first system. Fingerings and dynamics are consistent. The system concludes with a repeat sign and a final cadence.

*G-dur.**Tonleiter.**Mit Vorzeichnung.*

Third system of musical notation for *G-dur*. It features a scale exercise in G major, labeled *Tonleiter.* and *Mit Vorzeichnung.* The treble and bass staves show the ascending and descending scale with fingerings. The system ends with a repeat sign and a final cadence.

Fourth system of musical notation for *G-dur*. It continues the scale exercise from the third system. The treble and bass staves show the ascending and descending scale with fingerings. The system concludes with a repeat sign and a final cadence.



2.

Exercise 2 consists of four measures in 3/4 time, key of D major. The right hand features a continuous eighth-note melody with various fingering patterns (1, 1, 5 4 3 1, 2 3 4 3 2 1 2, 1 4, 3, 1). The left hand provides a harmonic accompaniment with chords and single notes, including triplets (1 2 3, 1 2 3, 1 2 3, 1 2 3).

3.

Exercise 3 consists of four measures in 3/4 time, key of D major. The right hand has a melody with eighth notes and triplets (1, 1, 1, 3). The left hand features a more active bass line with eighth-note patterns and triplets (4, 4, 3 2 1).

4.

Exercise 4 consists of four measures in 3/4 time, key of D major. The right hand plays a steady eighth-note melody with fingering (4, 4, 4, 5, 1 2). The left hand provides a simple harmonic accompaniment with chords and single notes.

5.

Exercise 5 consists of two measures in common time, key of D major. The right hand has a melody with eighth notes and a final quarter note (1 2 3 5 5 3 2 1 1). The left hand has a corresponding bass line (5 4 2 1 1 2 4 5 1).

6.

Exercise 6 consists of four measures in 2/4 time, key of D major. The right hand has a melody with eighth notes (5 3 2 1 2 3 5). The left hand has a bass line with eighth notes (5 4 2 1 2 4 5).



7.

Exercise 7 is in 2/4 time and D major. The treble staff begins with a triplet of eighth notes (D4, E4, F#4) followed by a descending eighth-note scale (E4, D4, C#4, B4, A4, G#4, F#4, E4). The bass staff starts with a half note D3, followed by a half note E3, and then a half note F#3. The piece concludes with a half note D4. Fingerings are indicated by numbers 1-5 above or below notes.

8.

Exercise 8 is in 2/4 time and D major. The treble staff features a series of eighth-note patterns, including a triplet of eighth notes (D4, E4, F#4) and a descending eighth-note scale (E4, D4, C#4, B4, A4, G#4, F#4, E4). The bass staff consists of half notes: D3, E3, F#3, G#3, A4, B4, C#5, and D5. Fingerings are indicated by numbers 1-5 above or below notes.

9.

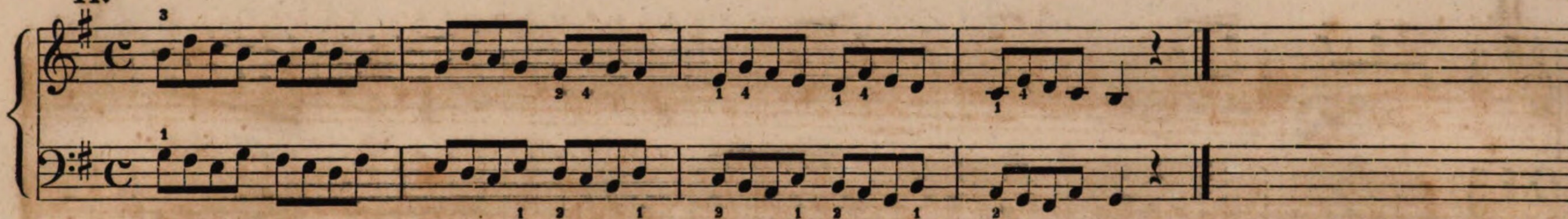
Exercise 9 is in 2/4 time and D major. The treble staff contains half notes: D4, E4, F#4, G#4, A4, B4, C#5, and D5. The bass staff features a series of eighth-note patterns, including a triplet of eighth notes (D3, E3, F#3) and a descending eighth-note scale (E3, D3, C#3, B3, A3, G#3, F#3, E3). Fingerings are indicated by numbers 1-5 above or below notes.

10.

Exercise 10 is in 2/4 time and D major. The treble staff features a series of eighth-note patterns, including a triplet of eighth notes (D4, E4, F#4) and a descending eighth-note scale (E4, D4, C#4, B4, A4, G#4, F#4, E4). The bass staff consists of half notes: D3, E3, F#3, G#3, A4, B4, C#5, and D5. Fingerings are indicated by numbers 1-5 above or below notes.



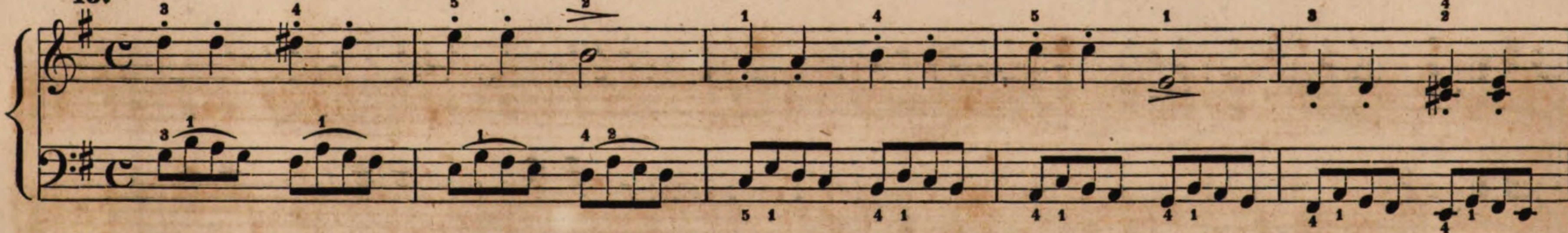
11.



12.



13.





14.

Exercise 14, measures 1-8. Treble and bass staves in 3/8 time, key of D major. Fingerings are indicated by numbers 1-5 above or below notes.

## Thema mit 8 Variationen.

Thema mit 8 Variationen. Measures 1-8. Treble and bass staves in 3/4 time, key of D major. The tempo is marked *Moderato.*

Second variation, measures 1-8. Treble and bass staves in 3/4 time, key of D major. The bass line features a steady eighth-note accompaniment.

Var. 1.

Variation 1, measures 1-8. Treble and bass staves in 3/4 time, key of D major. The melody is more active than the theme.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with numerous fingerings indicated by numbers 1-5. The bass staff provides a harmonic accompaniment with chords and single notes.

## Bar. 2.

Second system of musical notation, marked *Allegro.* in 2/4 time. The treble staff continues the melodic development with slurs and accents. The bass staff features a more active line with eighth and sixteenth notes.

Third system of musical notation, continuing the 2/4 time signature. It includes various musical ornaments like slurs and accents, and complex fingerings throughout both staves.

## Bar. 3. Syncopen.

Fourth system of musical notation, marked *Moderato.* in 3/4 time. The treble staff has a more rhythmic, syncopated feel. The bass staff is simpler, focusing on the harmonic foundation.



First system of musical notation, measures 1-4. The key signature is one sharp (F#). The first staff (treble clef) contains measures 1-4 with various fingerings indicated by numbers 1-5. The second staff (bass clef) contains measures 1-4, with measure 1 starting on a low C (two ledger lines below the staff) and measure 2 starting on a low D (one ledger line below the staff). The system ends with a double bar line.

Bar. 4.

Second system of musical notation, measures 5-8. The key signature is one sharp (F#). The first staff (treble clef) contains measures 5-8 with various fingerings indicated by numbers 1-5. The second staff (bass clef) contains measures 5-8. The tempo marking *Allegro moderato.* is written below the first staff. The system ends with a double bar line.

Third system of musical notation, measures 9-12. The key signature is one sharp (F#). The first staff (treble clef) contains measures 9-12 with various fingerings indicated by numbers 1-5. The second staff (bass clef) contains measures 9-12. The system ends with a double bar line.

Fourth system of musical notation, measures 13-16. The key signature is one sharp (F#). The first staff (treble clef) contains measures 13-16 with various fingerings indicated by numbers 1-5. The second staff (bass clef) contains measures 13-16. The system ends with a double bar line.



Var. 5.

*Allegro molto.*

Measures 1-8 of Variation 5. The treble staff contains a complex melodic line with numerous triplets and slurs. The bass staff provides a harmonic accompaniment with chords and single notes. The tempo is marked *Allegro molto*.

Measures 9-16 of Variation 5. The treble staff continues the melodic line with triplets and slurs. The bass staff continues the harmonic accompaniment. The tempo remains *Allegro molto*.

Var. 6.

*Allegro.*

Measures 1-8 of Variation 6. The treble staff contains a melodic line with triplets and slurs. The bass staff features a continuous eighth-note accompaniment. The tempo is marked *Allegro*.

Measures 9-16 of Variation 6. The treble staff continues the melodic line with triplets and slurs. The bass staff continues the eighth-note accompaniment. The tempo remains *Allegro*.



## Bar. 7.

First system of musical notation for Bar. 7. The treble clef staff contains a melody with various ornaments (A, 3, 1, 2, 3, 4, 3, 2, 1, 3, 1, 3, 1) and fingerings (3, 2, 3, 4, 4, 3, 2, 1, 3, 1, 3, 1). The bass clef staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation for Bar. 7. The treble clef staff continues the melody with ornaments (1, 2, 3, 5, 4, 3, 1, 2, 3, 2, 1, 3, 4, 3, 4) and fingerings (2, 3, 4, 4, 3, 2, 5, 4, 3, 1, 2, 3, 2, 1, 3, 4, 3, 4). The bass clef staff continues the accompaniment.

Third system of musical notation for Bar. 7. The treble clef staff continues the melody with ornaments (3, 4, 3, 4, 3, 3, 1, 2, 3, 1, 2, 3, 5) and fingerings (2, 3, 4, 4, 3, 2, 2, 3, 4, 4, 3, 2). The bass clef staff continues the accompaniment.

## Bar. 8.

Fourth system of musical notation for Bar. 8. The treble clef staff contains a melody with various ornaments (A, 3, 1, 5, 3, 1, 5, 3, 1, A, A, A, 5, 3, 1, 5, 3, 2, A, 5, 3, 1, 2, 3, 1, 2, 3, 4, 5, 3, 1, 5, 5) and fingerings (3, 5, 3, 1, 5, 3, 2, 5, 3, 1, 5, 3, 1, 5, 3, 1, 2, 3, 1, 2, 3, 4, 5, 3, 1, 5, 5). The bass clef staff provides a harmonic accompaniment. The tempo and dynamics are marked *Vivace. f*.



5 3 1 5 3 2

4 3 1 5 1 3 1 4 1 5 1 5 1

*dolce*

3 5 3 2 3 1 2 5 5 5 5 3 1 5 3 2

*f*

1. Tonleiter. E. moll. 2.

Die Versetzungszeichen vor dem sechsten und siebenten Tone werden nicht mit vorgezeichnet.

*Moderato.*

9



*Moderato.*

Musical score for *Moderato* in D major, 2/4 time. The piece consists of two staves. The right hand features a series of eighth and sixteenth notes, often beamed together, with fingering numbers 1, 2, 3, 4, and 5. The left hand provides a harmonic accompaniment with chords and single notes, including a prominent bass line with notes like G, F, E, D, C, B, A, G. The piece concludes with a double bar line.

*Andante.*

Musical score for *Andante* in D major, 3/8 time. The piece consists of two staves. The right hand plays a steady eighth-note melody with various fingering numbers. The left hand features a more complex accompaniment with chords and moving lines, including a bass line with notes like G, F, E, D, C, B, A, G. The piece concludes with a double bar line.

Continuation of the *Andante* piece. The right hand continues the eighth-note melody, and the left hand continues the accompaniment. The piece concludes with a double bar line.

*Tonleiter.*

D-dur.

Mit Vorzeichnung.

Musical score for a scale exercise in D major, consisting of two staves. The right hand plays the ascending scale (D, E, F#, G, A, B, C#, D) and the descending scale (D, C#, B, A, G, F#, E, D). The left hand plays the ascending scale (D, C#, B, A, G, F#, E, D) and the descending scale (D, C#, B, A, G, F#, E, D). The piece concludes with a double bar line.



1.

Exercise 1 consists of four measures. The first two measures feature a treble staff with eighth-note patterns and a bass staff with chords. The last two measures feature a treble staff with chords and a bass staff with eighth-note patterns. Fingering numbers 1, 4, 1, 4, 5, 3, 4, 3, 3, 1, 1, 3 are indicated above the notes.

2.

Exercise 2 consists of four measures. The first two measures feature a treble staff with eighth-note patterns and a bass staff with chords. The last two measures feature a treble staff with eighth-note patterns and a bass staff with chords. Fingering numbers 1, 4, 1, 2, 3, 4, 3, 2, 1, 2, 3, 4, 1, 2, 3, 2, 1, 2, 3, 4, 1, 2, 3, 4 are indicated above the notes.

3.

Exercise 3 consists of four measures. The first two measures feature a treble staff with eighth-note patterns and a bass staff with chords. The last two measures feature a treble staff with chords and a bass staff with eighth-note patterns. Fingering numbers 1, 1, 3, 1, 3, 2, 1, 2, 3, 2, 1, 2, 3, 2, 1 are indicated above the notes.

4.

Exercise 4 consists of four measures. The first two measures feature a treble staff with eighth-note patterns and a bass staff with chords. The last two measures feature a treble staff with eighth-note patterns and a bass staff with chords. Fingering numbers 4, 4, 4, 2, 3, 5, 1, 4, 3 are indicated above the notes.



5. *1 2 3 5 5 3 2 1 1*

6. *5 3 2 1 2 3 5*

5 4 2 1 1 2 4 5 1

5 4 2 1 2 4 5

7. *3 2 1 3 3 2 3 1 2 3 3 5 5 3*

*3 2 1 3 2 1 1 2 3 1 1 2 2 1*

1 2 4 5 5 4 2 3 4 1 3 4 1 3 4 3 1 4 3

8. *3 4 3 2 1 3 4 3 2 1 4 3 1 4 3 1 4 3*

*1 2 4 5 5 4 2 1 4 3*

1 2 4 5 5 4 2 1

*Moderato.*

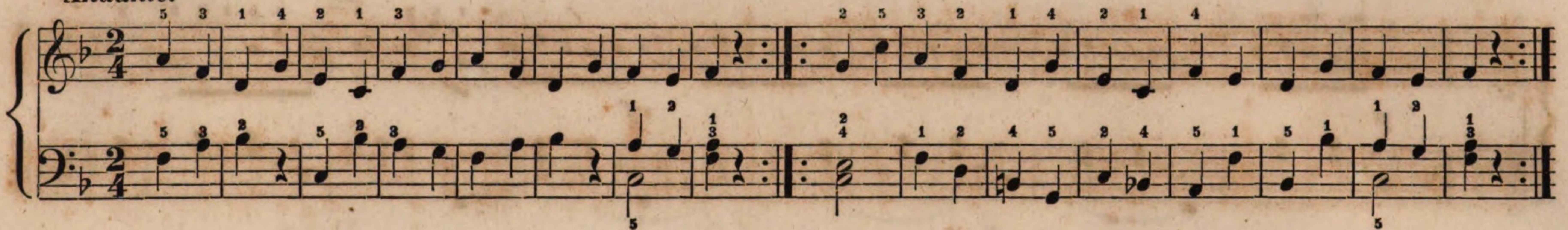
*Var.*

*3 1 3 3 2 3 5 1 3*

*1 1 1 1 2 1 2 3 5*

1 2 1 2 3 5



*Allegretto.**Andante.**Bar.*



*Moderato.*

First system of the *Moderato* section. The music is in 3/4 time and B-flat major. The right hand features a melody with eighth-note patterns and slurs, with fingerings 3, 1 5 3 4, 5 3 2 1 4, 3, 1 5 3 4, 5 3 2 1 3, and 2. The left hand provides a harmonic accompaniment with chords and single notes, with fingerings 1 2 and 5. The dynamic marking *mf* is present.

Second system of the *Moderato* section. The right hand continues the melody with slurs and fingerings 3, 1 5 3 4, 5 3 2 1 3, and 2. The left hand accompaniment includes chords and single notes, with fingerings 1 2 and 5. The dynamic marking *p* is at the beginning, and *mf* appears later in the system.

*Andantino.*

First system of the *Andantino* section. The music is in 3/4 time and B-flat major. The right hand has a slower melody with slurs and fingerings 1 3 4 1 5, 5 4 3 1, 3 1 4 3, and 5 2 4. The left hand has a simple accompaniment with chords and single notes, with fingerings 3 5 and 3. The dynamic marking *p* is at the beginning, and *mf* appears later.

Second system of the *Andantino* section. The right hand continues the melody with slurs and fingerings 5 4 3 2, 1 2 5, 1 5, 3 2 1 4, and 1 5 3. The left hand accompaniment includes chords and single notes, with fingerings 2 4 5, 1 3, 1 2, 1 3, 1 2, 5 1 3, 1, and 4. The dynamic marking *p* is at the beginning, and *mf* appears later.



First system of musical notation, measures 1-8. The treble staff contains a melodic line with various fingerings (e.g., 4 2 1, 3 2, 5 2, 1 5, 3 1 2 1 2 3, 1 5, 3 2 3, 1 2). The bass staff provides harmonic support with chords and single notes, including fingerings like 3 5, 1 2, 1 3, 5 1, 1 3, 1 5, and 1 2. Dynamics include *dim.* and *p*.

Second system of musical notation, measures 9-16. The treble staff continues the melody with fingerings such as 1 5, 2 5 1, 1 A, 2 A, 5 A, and 2. The bass staff features a steady accompaniment of chords, mostly triads and dyads, with fingerings like 1 2, 1 3, 1 4, 1 5, 2 3, 2 4, 2 5, 3 4, 3 5, 4 5, and 5.

Third system of musical notation, measures 17-24. The treble staff shows a melodic line with fingerings like 1 4, 1 3 2 1, 5 4, 2 1 2, and 1. The bass staff has a more active accompaniment with chords and moving lines, including fingerings like 2 3, 1 4, 3 5, 1 3, 2 4, 3 5, 2 3, 1 4, 3 5, 1 3, 2 4, 3 5, 1 2, 1 2 4, and 5. Dynamics include *ritardando* and *pp*.

Fourth system of musical notation, measures 25-32. The treble staff features a more active melodic line with fingerings like 1 2, 3 1 4, 1 2 3, 4 3 2, 1 1, 1 1, and 1. The bass staff provides a steady accompaniment with chords and single notes, including fingerings like 2 4, 5 1, 5, and 5. Dynamics include *a tempo.*, *mf*, and *f*.



**Moderato.**

First system of musical notation for **Moderato**. The piece is in 2/4 time and B-flat major. The right hand features a melodic line with fingerings: 2 1 5, 5 4 3 1, 4 2, 3 1 5, 4 1 5 3, 4 1 5 3, 2 1 5, 5, 4. The left hand provides harmonic support with fingerings: 5, 1, 2, 3, 5, 1, 2, 1, 3, 1, 3. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of musical notation for **Moderato**. The right hand continues the melody with fingerings: 4, 1, 2, 3, 5 5 5, 5 3 2 3, 5, 2, 1, 5, 1 2 5, 5. The left hand has fingerings: 1, 3, 2 1 2 1, 2 4, 5 1, 1 5 4 2, 1, 5. The tempo marking *dolce* (sweetly) is present.

Third system of musical notation for **Moderato**. The right hand includes accents (^) and fingerings: 2, 3, 4 2 1, 5 2 1 2, 1 3 5, 2 3, 4. The left hand has fingerings: 1 5, 2, 1, 3, 4. Dynamics include *p* (piano), *cresc.* (crescendo), and *dim.* (diminuendo).

**Allegro scherzando.**

Fourth system of musical notation for **Allegro scherzando**. The piece is in 2/4 time and B-flat major. The right hand features a staccato melody with fingerings: 5, 3 2 1 5, 4 2 1 5, 4 2 1 5, 4 2 1 5, 3 5, 5, 4 3 2 1. The left hand provides a rhythmic accompaniment. The tempo marking *staccato* is present.



A handwritten musical score on aged, yellowed paper. The score is written on two staves, a treble staff on top and a bass staff on the bottom, both in G major (one sharp). The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music consists of nine measures. The first measure is a repeat sign. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and fingerings (numbers 1-5). There are also slurs and ties. The paper shows signs of age, including discoloration and some small stains.

## D - moll.

1. Tonleiter.

2.

**Moderato.**

Handwritten musical score for "The Shepherd's Song" in 2/4 time. The score consists of two staves, treble and bass, with a key signature of one flat (B-flat). The treble staff contains a melody with various intervals and a final double bar line. The bass staff provides a harmonic accompaniment, primarily using single notes and some chords. Fingerings are indicated by numbers 1 through 5 below the notes. The manuscript is on aged, slightly stained paper.

*Allegretto.*

*Allegretto.*

1 2 3 5 4 4 5

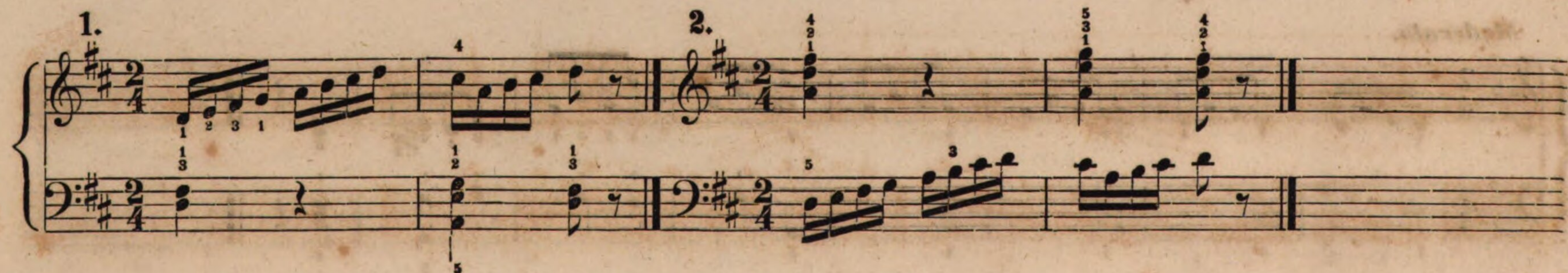




D-dur.

Tonleiter.

Mit Vorzeichnung.





A handwritten musical score on aged, yellowed paper. The score is written for a piano, with a treble staff on top and a bass staff on the bottom, both joined by a large left brace. The key signature is two sharps (F# and C#), and the time signature is 2/4. The piece is marked with a '4.' at the beginning. The treble staff contains several measures with long horizontal lines, possibly indicating sustained notes or a specific performance technique. The bass staff features more active notation, including eighth and sixteenth notes, with various fingerings indicated by numbers 1 through 5. The handwriting is in dark ink, and the paper shows signs of age and wear.

Handwritten musical score for a piano piece, numbered 7. The score is in 2/4 time and features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line.



*Allegro.*

The first system of musical notation for the 'Allegro' section. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#). The time signature is common time (C). The melody in the treble clef starts with a half note G4, followed by quarter notes A4, B4, and C5. The bass clef part starts with a half note G3, followed by quarter notes A3, B3, and C4. Fingering numbers are placed above the notes: 5 for G4, 3 for A4, 1 for B4, and 2 for C5 in the treble; 5 for G3, 3 for A3, 1 for B3, and 4 for C4 in the bass.

The second system of musical notation for the 'Allegro' section. It continues the melody and bass line. The treble clef part features eighth and sixteenth note patterns. The bass clef part continues with similar rhythmic values. Fingering numbers are placed above the notes to guide the performer.

*Allegretto.*

The third system of musical notation for the 'Allegretto' section. The time signature changes to 3/8. The melody in the treble clef is more active, featuring eighth and sixteenth note patterns. The bass clef part provides a steady accompaniment. Fingering numbers are placed above the notes.

The fourth system of musical notation for the 'Allegretto' section. It continues the 3/8 time signature piece. The treble clef part has a series of eighth notes. The bass clef part continues with a steady accompaniment. Fingering numbers are placed above the notes.



*Allegretto.*

First system of musical notation for *Allegretto*. The piece is in 3/8 time and D major. The right hand features a melodic line with various fingerings (4, 3, 4, 4, 5, 3, 4, 3, 4, 1, 2, 1) and a *legato* marking. The left hand provides a steady bass accompaniment.

Second system of musical notation for *Allegretto*. The right hand continues the melodic development with fingerings (4, 1, 2, 1, 4, 3, 1, 5, 3, 1, 4, 3, 1, 5, 3, 4, 3, 4, 1, 2, 1). The left hand maintains the accompaniment pattern.

*Moderato.*

Third system of musical notation for *Moderato*. The piece is in 2/4 time and D major. The right hand plays a staccato melody with fingerings (5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 5, 1, 3, 1, 5, 3, 2, 1). The left hand features a more active accompaniment with fingerings (5, 3, 5, 3, 4, 3, 2, 1, 2, 3, 1, 2, 4, 1, 3, 2, 4).

Fourth system of musical notation for *Moderato*. The right hand continues the staccato melody with fingerings (5, 3, 1, 2, 1, 5, 1, 5, 4, 1, 4, 1). The left hand concludes the piece with fingerings (5, 4, 1, 5, 2, 1, 3, 5, 1, 2).



### Die Manieren oder Verzierungen.

*Allegretto.*

### Der kurze Vorschlag.

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, Treble and Bass, with a key signature of one sharp (F#) and a common time signature (C). The music is characterized by rapid sixteenth-note passages and trills, typical of Baroque keyboard or lute compositions. Fingerings are indicated by numbers 1-5 above or below notes. The piece concludes with a double bar line and repeat signs.

Handwritten musical score for "The Bird Song" by J. S. Bach. The score is written on two staves, Treble and Bass, in G major (one sharp). The Treble staff begins with a treble clef and a key signature of one sharp (F#). The Bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The Treble staff contains five measures of music, ending with a double bar line and repeat dots. The Bass staff contains five measures of music, ending with a double bar line and repeat dots. Fingerings are indicated by numbers 1 through 5 above or below the notes. The manuscript is on aged, yellowed paper with some staining.

***Andante.***

## Der lange Vorschlag.

\* Ausführung:

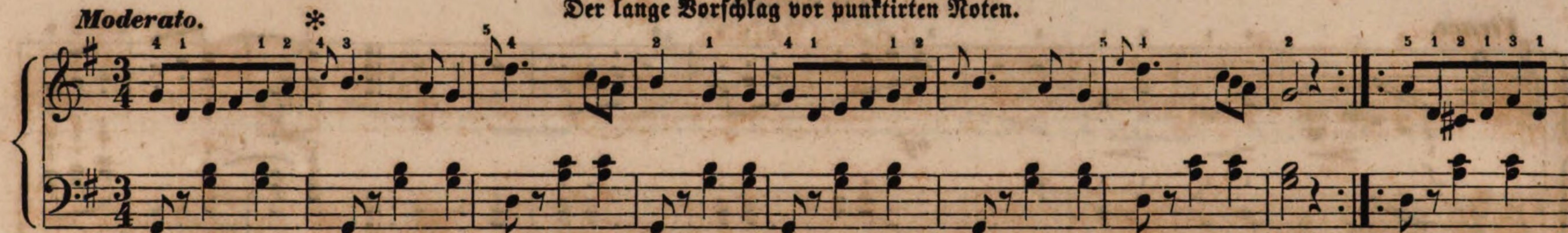
u. f. w.



*Moderato.*

## Der lange Vorschlag vor punktierten Noten.

4 1 1 2 4 3 5 4 2 1 4 1 1 2 5 4 2 5 1 2 1 3 1

\* 

5 4 1 3 5 4 1 2 1 3 1 5 4 1 2 4 5 1 2 3 4 5 5 3 1 3 2 1

\* Ausführung: 

u. f. w.

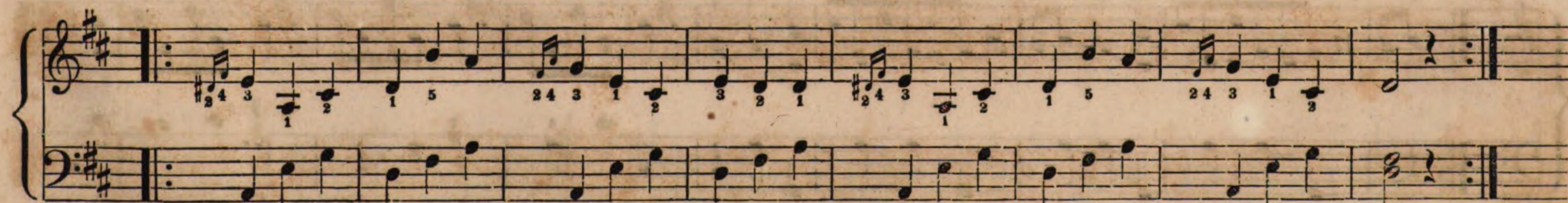
*Moderato.*

## Der Doppelvorschlag.

2 4 3 5 2 3 1 2 3 2 4 3 5 2 3 1 2



2 4 3 1 5 2 4 3 1 2 3 2 1 2 4 3 1 5 2 4 3 1 2





### Der Schleifer.

*Vivace.*

**Vivace.**

5 1 5 1 5 3 2 1 2 2 5 1 2

*f* *mf*

1 5 1 5 1 3 3 1 3 2 4

A handwritten musical score on aged, yellowed paper. The score is written for a piano, with a grand staff consisting of a treble clef on the upper staff and a bass clef on the lower staff. The music is in 3/4 time, as indicated by the '3' over the first note in the bass staff. The piece consists of five measures. The first measure shows a treble staff with a quarter note G4 (fingered 1), an eighth note A4 (fingered 2), and a quarter note B4 (fingered 3). The bass staff has a quarter note G3 (fingered 3), an eighth note F3 (fingered 5), and a quarter note E3 (fingered 3). The second measure features a treble staff with a half note G4 (fingered 5) and a half note F4 (fingered 1). The bass staff has a half note G3 (fingered 3) and a half note F3 (fingered 3). The third measure has a treble staff with a quarter note G4 (fingered 5), a quarter note F4 (fingered 1), and a quarter note E4 (fingered 5). The bass staff has a quarter note G3 (fingered 1), a quarter note F3 (fingered 3), and a quarter note E3 (fingered 3). The fourth measure has a treble staff with a quarter note G4 (fingered 5), a quarter note F4 (fingered 1), and a quarter note E4 (fingered 5). The bass staff has a quarter note G3 (fingered 1), a quarter note F3 (fingered 3), and a quarter note E3 (fingered 3). The fifth measure has a treble staff with a quarter note G4 (fingered 5), a quarter note F4 (fingered 1), and a quarter note E4 (fingered 5). The bass staff has a quarter note G3 (fingered 1), a quarter note F3 (fingered 3), and a quarter note E3 (fingered 3). The piece concludes with a double bar line.

Der Schneller.

**Moderato.**

*Moderato.* *Der Schneller.*

1 3 1 5 2 1 5 2 1 5 2 4 1 3 1 5 1 4 3 1 5 1 4 3 1 5 1 5

4 2 2 5 1 5 5 1 3 2 3 5 1 5 3 1 3 1 5 1 4 3 1 5 1 4 3 1 5 1 5

4



*Allegretto.*

## Der Doppelschlag.

Two systems of piano music. The first system consists of a grand staff (treble and bass clef) with a key signature of one sharp (F#). The melody in the treble clef features eighth and sixteenth notes with various fingerings (1, 2, 3, 4, 5). The bass clef accompaniment consists of chords and single notes. The second system continues the piece, ending with a double bar line and repeat signs.

*Andante.*

## Der umgekehrte Doppelschlag.

Two systems of piano music. The first system is in 3/4 time with a key signature of one flat (Bb). The melody in the treble clef is marked 'espressivo' and includes slurs and dynamic markings. The bass clef accompaniment features chords and single notes. The second system continues the piece, ending with a double bar line and repeat signs.



## Das Zeichen des Doppelschlags über der Note.

*Walzer.* \* ♪

3 4 2 2 3

3 4 3 2 1

4 3 2 1

\* Ausführung:

3 4 3 2 3

u. f. w.

## Das Zeichen des Doppelschlags neben der Note.

*Andante.* \* 3 ♪

3 4 3 2 1

\* Ausführung:

3 4 3 2 3

u. f. w.

\*\* Ausführung:

3 4 3 2 1 5 3 1

u. f. w.



*Moderato.*

Der Pralltriller.

\* Musical score for "Der Pralltriller" in 3/4 time. The piece features a series of rapid trills in the right hand, with fingerings indicated by numbers 1-4. The left hand provides a steady accompaniment of eighth notes. The notation includes a key signature of one sharp (F#) and a common time signature of 3/4.

\* Ausführung:

\* Musical score for the execution of the trill. It shows the trill pattern in the right hand, with fingerings 2 3, 1, 2 3, 1, 2 4. The left hand has a simple accompaniment. The notation includes a key signature of one sharp (F#) and a common time signature of 3/4.

*Moderato.*

Der Triller.

\* Musical score for "Der Triller" in 3/4 time. The piece features a series of rapid trills in the right hand, with fingerings indicated by numbers 1-5. The left hand provides a steady accompaniment of eighth notes. The notation includes a key signature of one sharp (F#) and a common time signature of 3/4.

\* Ausführung:

\* Musical score for the execution of the trill. It shows the trill pattern in the right hand, with fingerings 1, 2, 3, 4, 5, 1, 2, 3, 4, 5. The left hand has a simple accompaniment. The notation includes a key signature of one sharp (F#) and a common time signature of 3/4.



## Anhang.

## Übungen mit gefesselten Fingern.

(Das Nöthige bezüglich der Anwendung besagt das Vorwort.)

1. 1 2 3 4 5

2. 1 2 3 4

3. 1 2 3 3 4 5

4. 1 1 2 2 3 3

5. 3 1 4 2 5 3 5 1 5 2 5 4

6. 1 3 2 4

7. 3 1 5 3 1 3 5 2 4 5





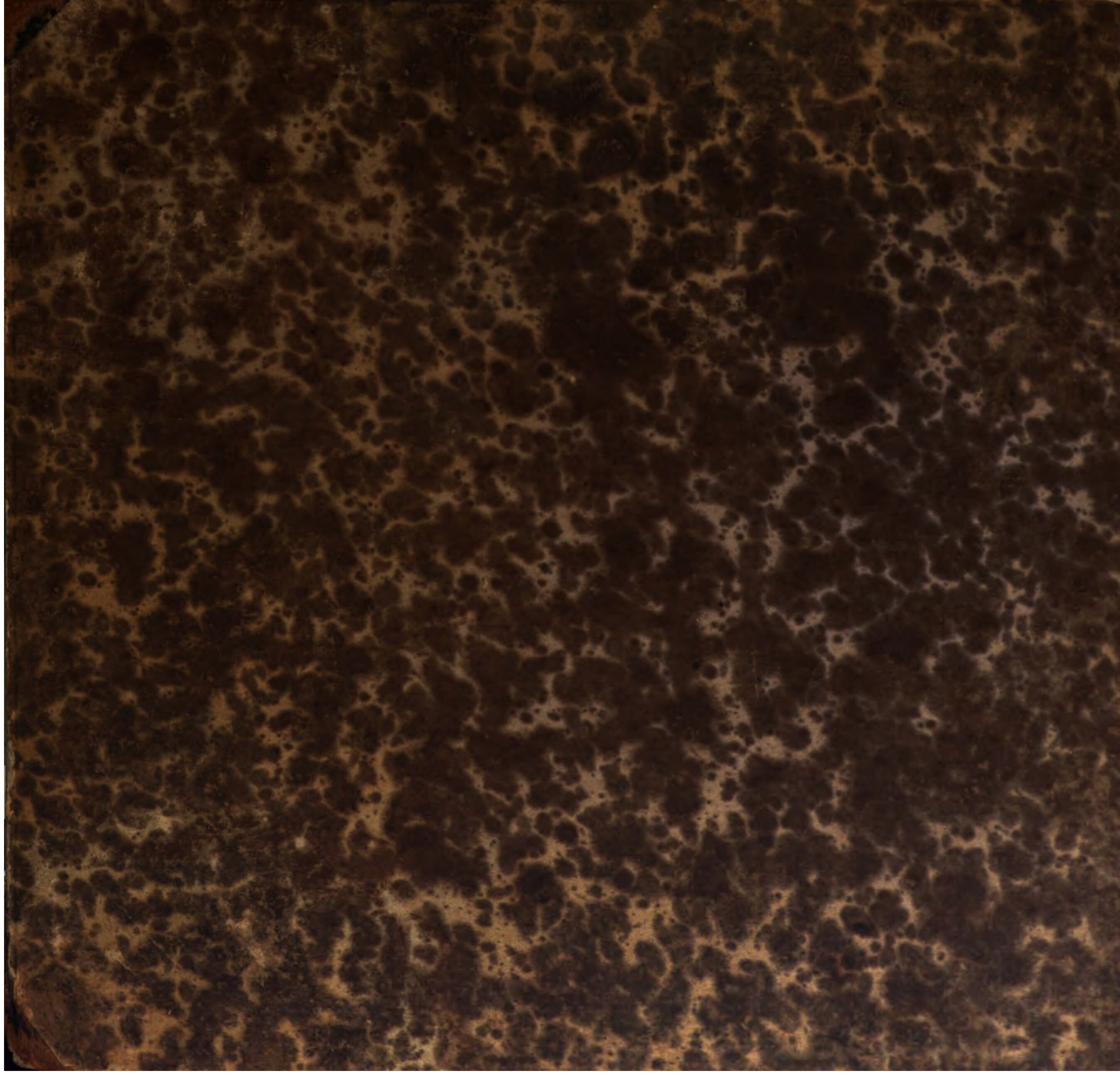














Wohlfahrt, Heinrich,

Kinder-Klavierschule oder musikalischer ABC- und Lesebuch für junge  
Pianoforte-Spieler Herausgegeben von Heinrich Wohlfahrt. Mit 206 Übungsstü-  
cken

Leipzig [ca. 1850]

Mus.th. 3717

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